DOCUMENT RESUME

ED 213 018	CS 206 733
AUTHOR	Howard, Linda C.
TITLE	Journalism in the Community Classroom: A Curriculum Model for Cultural Journalism in Oklahoma.
PUB DATE	81
NOTE	109p.; M. A. Thesis, University of Oklahoma.
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	Communication Skills; *Cultural Background; *Curriculum Development; *Experiential Learning; High Schools; *Journalism Education; Local History; *Oral History; Production Techniques; School Community Programs; *School Community Relationship; School Newspapers; Student Projects; Student Publications; Writing Instruction

ABSTRACT

This paper introduces the medium of cultural journalism as an effective means of intensified basic communication training and community involvement. Part one contains a report of a needs assessment and a subsequent pilot project on cultural journalism that was conducted at an Oklahoma high school. The needs assessment also reports on similar projects conducted in and around the Oklahoma region, the attitudes of community members toward such a project, the problems and possibilities associated with such curriculum development, and advice from other proponents of experience based education. The report on the pilot project that resulted from the needs assessment--a 36-page magazine produced within the regular newspaper journalism class--includes responses from both students and members of the community. The second part of the paper focuses on the development of a curriculum model designed to expand on the pilot project. This section contains general information about organizing cultural journalism projects, including planning the project, implementing the program, designing basic curriculum modules (ten are outlined), and evaluating the program. A selected bibliography and appendixes of data and material used in the needs assessment and the pilot project are also provided. (RL)

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The University of Oklahoma

Graduate College

Journalism in the Community Classroom:
A Curriculum Model for Cultural Journalism in Oklahoma

A Thesis

Submitted to the Graduate Faculty

in partial fulfillment of the requirements for the

degree of

Master of Arts

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Journalism in the Community Classroom:
A Curriculum Model for Cultural Journalism in Oklahoma

A Thesis

Approved For The Department of Journalism

By

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ACKNOWLEDGMENTS

The writer wishes to express sincere appreciation to the many individuals who contributed to this study:

Gratitude for their time and assistance goes to committee members and Mr. Jim Paschal, committee chairman, who understood and assisted for the duration.

Special acknowledgment is accorded the students of Pauls Valley High School, whose enthusiasm for journalism was instrumental in producing the topic.

A debt of gratitude is due Barbara Spriestersbach for her years of firm encouragement and to Cheryl Melton for her indispensable clerical help.

Finally, a special thanks goes to Charles, Chip and Jared for their patience and understanding, and to Bun and Dollie, without whom even the first step would have been impossible.

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PART I

THE STUDY

JOURNALISM IN THE COMMUNITY CLASSROOM: A CURRICULUM MODEL FOR CULTURAL JOURNALISM IN OKLAHOMA

CHAPTER I

INTRODUCTION

> Recognition of writing as a social act simultaneously mandates its recognition as a moral one. Conventions like spelling, capitalization and punctuation emerge as important not because textbooks and teachers demand correctness, but because society demands communication, a word directly related to "community." Writers are able to establish and reinforce community only when they realize their responsibilities to human beings other than themselves. Such a realization propels them into an empathetic understanding of and commitment to audience needs.[1]

At the heart of this three-year study lie two general beliefs concerning today's education: 1) The methods of teaching communication skills, especially writing, are in need of improvement and 2) Education should be a true cooperative of school and community, with every member both teacher and learner. The author's basic premise is that cultural journalism could be an addition to Oklahoma school curriculum which would address both these areas, and thus promote a view of education which contemporary educators are beginning to recognize:

> We must realize . . . that you cannot separate the community and the school but rather it is a reciprocal relationship; that the

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[1] Collett B. Dilworth, Jr. and Robert W. Reising, "Writing as a Moral Act: Developing a Sense of Audience," English Journal, November, 1979, p. 76.

> community learns from the school and after all the school is but a part of the community, that among its many purposes education is a life-long learning process and should be concerned with improving the quality of human life. This concern should not be simply for the individual but should also reflect a concern for the quality of life at the community level as well . . .. It should provide a new way of looking at community resources as well as the individuals comprising it. Education/Life-long learning must accomplish the amalgamation of youth-adult-community and resources if education is to meet the needs of tomorrow's citizen.[2]

The coming of the "Back to Basics" theory still being espoused in some educational circles was heralded with a December 8, 1975, Newsweek cover story entitled "Why Johnny Can't Write." Two years later the November 14 issue of Time further underscored the problems in communicative skills in "High Schools in Trouble: A Tale of Three Cities." By now, the public was aware of troubles educators had known for some time.

The most positive aspect of public panic over education's much-publicized shortcomings may be that schools and educators began a serious self examination, followed by strengthened efforts to correct a very serious problem in education, including the writing skills area. In the 1977 National Writing assessment, John Mellon concluded that 1) there had been a serious decline in student writing competence and 2) that this decline may be blamed on a tendency for teachers to spend less time teaching writing than they used to.[3]

Oklahoma teachers and parents, like teachers and parents nationwide, rail against these declining skills, and have done so for almost a decade. In their eagerness to point out the problems in education, critics of the educational process have usually reduced the problem in communication to reading and writing. While reading and writing are the two communicative skills most easily recognized and evaluated, knowledgeable educators recognize that basic communication has other facets. Readers of this paper are reminded that, while the area of concentration here is the improvement of writing skills, there will be reading, oral, social, and aesthetic skills being developed in the periphery.

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[2] Don S. Udell, "Community Education -- the Bridge Between Town and Gown," Oklahoma Educator, February, 1978, p. 1.

[3] James Hoelker and Gordon Brossell, "Who (If Anyone) Is Teaching Them Writing and How?" English Journal, October, 1979, p. 19.

A top priority of most secondary schools is to graduate students who are proficient in the communicative process. At present, English classes work much on composition and creative writing, sometimes producing an anthology of efforts for students to keep. Journalism classes usually produce a yea book and newspaper, and occasionally a literary magazine. While all such activities are important and productive, they share a limitation in that they have restricted audiences. Traditional school publications reach only a few readers and generate little feedback, a fact especially true within the smaller schools which comprise most of the state of Oklahoma.

Since writing is meant to be read, modern educators suggest that everyone who writes, including the student, should intend his work for an audience. To assure that student writing become meaningful for the author, it must get outside the classroom. In a 1981 article in Today's Education, Edmund Farrell shared this observation:

> Richard Lloyd-Jones, chairman of the English Department at the University of Iowa, and Ross Winterowd, professor of rhetoric at the University of Southern California, critiqued the 1975 National Assessment of Educational Progress in the area of writing:
>
> . . .
>
> If we want better writing, we must require more of it; if we require more of it, we need more full or part-time people to respond constructively to what is being written.[4]

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[4] Edmund J. Farrell, "Assessing Writing: Let's Be Fair to Students and Teachers," Today's Education, February-March, 1981, p. 47.

Farrell, professor of English education at the University of Texas, Austin, had this to add:

> Contemporary rhetoricians agree that a central task for any writer is to find an appropriate voice--a voice governed by the audience, the purpose, and the occasion for writing.[5]

Stated another way, a wide range of receptive readers would help to encourage the writing efforts of students who have come to regard the writing experience as an unrewarding chore.

The technique for teaching cultural journalism has that advantage over the traditional approaches of either English or journalism. Since the emphasis in cultural journalism is on experience outside the school campus, a broader audience is a natural component. Feedback from a community-based article assures the student that someone other than teachers and classmates cares about what he has to say.

A second concern of educators is a dual one which they share with sociologists--the breakup of the traditional community and its mutual isolation from the school:

> The traditional community is a vanishing phenomenon. The connections between many rural towns and large urban centers are so smoothly established that movement and communication between them have become routine. It is increasingly common for people to live in one town, work in another, and perhaps shop or attend church in a third. A major factor in the dismantling of rural communities has been the consolidation movement in education. To remove the school from a small community is to rip out its heart. . . .The school does have a responsible role in a rural community. First it can recognize the profound worth of the community and commit itself to the community's enhancement and preservation.[6]

Proponents of school-community interaction in the educational process suggest that both the students and community would benefit by abandoning the clear lines between the domain of the school and the domain of the communities. Curriculum planners see the inclusion of family and community as the right of the child:

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[5] Ibid., p. 48.

[6] Tom Gjelton, Schooling in Isolated Communities, Educational Resources Information Center, ERIC Document ED153776, 1978, p. 6.

> The child. . .must be recognized in terms of his rights as a learner. A child has the right to expect that schools will persuade families and communities to participate in learning, for that makes growing up a challenge, a satisfaction, and a shared experience.[7]

Oklahoma youth suffer as a part of the ever-increasing polarization of school and community. They are losing their sense of identity in a region where rural roots are being abandoned in the race toward industrialization, and the average family moves yearly. Because of this, it is extremely important that these young people explore their heritage and find a sense of belonging.

And the converse is also true. The mature, or elderly person, especially those very closely rooted to the past, and often to the rural, find it extremely difficult to understand the trappings of the young, most of whom are products of the ultra-mobile society rather than the stabilizing influences of the past.

Proponents of intensified basic communications training and proponents of community involvement in the education field might both get results through a medium which has become known as cultural journalism. Similar programs nationwide are being described by the terms oral history, heritage education, heritage journalism, local history, folk history, and even experiential or experience-based learning, but for the purposes of this paper, cultural journalism is more aptly descriptive, since it implies publication whereas other terms may not.

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[7] Clara Orsini-Romano and Isabel D. Pascale, Planning Tomorrow's Curriculum, Educational Resources Information Center, ERIC Document ED169040, 1978, p. 13.

In its simplest form, cultural journalism means writing and compiling a publication, usually a magazine, about the history, culture, folklore, people and environment of an area. It is experience-based in that material for articles is gathered by personal interviews with community resource people who are knowledgeable in the area chosen for research, or who may simply have an interesting story to tell.

Samuel Adams, faculty member at the William Allen White School of Journalism, University of Kansas at Lawrence, explains it this way:

> Key elements of the approach are: 1) utilization of the community as a source for writing, and 2) preparation of the written material for real audiences.[8]

Quite a large body of data shows that community-based writing programs are viable alternatives to traditional education, and that the fields of folklore and oral history can strengthen the ties between the student and his community. An analysis by Peter Kleinbard of the National Commission on Resources for Youth outlines some of the benefits of a cultural journalism program:

> Through training, the students improve their knowledge and skills of the technical aspects of publication--interviewing, writing, layout, bookkeeping, etc. But more important is the one quality they possess: the valuing of their community which makes it a unique culture with a sense of its own past and its own way of doing things.[9]

By bringing together the young and the old Oklahoman, a locale and the people it houses, students could learn history, art, English, science, sociology, practically any academic discipline, but they would be especially practicing and perfecting communications skills. And just as important, they would be learning to relate to those people who help shape the world in which they live. While they are learning skills which are basic, enjoyable, and often marketable, they are building firm positive relationships between the school and the community. According to one educator, schools who wish those types of relationships should establish a cultural journalism program as a first priority:

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[8] Samuel L. Adams, "GOING PUBLIC Community Based Student Writing," Media and Methods, February, 1979, p. 40.

[9] Peter Kleinbard, ed., "Youth Magazines Preserve Cultures," NCRY Newsletter, Volume II, No. 11, p. 5.

> The first priority for schools working to have a more positive attitude toward the local life is to make community studies a part of the curriculum. Opportunities abound for using real life examples to enrich lessons in every subject area. Practical math assignments can include experiences in measurement and mapping in the community, as well as trips to local enterprises where students can observe people doing math work as a part of their daily routine. Natural science activities around a pond or in the woods or a meadow are more meaningful than laboratory experiments and discussions. History units have a special impact when it is one's own town that is being studied. Hundreds of language arts activities can be designed around the observation and description of local experiences.[10]

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[10] Gjelton, op. cit., p. 28.

CHAPTER II

METHODOLOGY

The scope of this study was regional—intensified within the eight state region surrounding and including Oklahoma. The scope of the resulting model is limited—including Oklahoma generally, and Garvin County secondary schools specifically. Therefore, the needs assessment and subsequent pilot cultural journalism project were conducted only within the county.

To obtain the data for this study, eight major avenues were pursued. Samples of all forms used to obtain the following information can be found in the appendixes.

1) A telephone survey was conducted to determine the types of journalism programs which exist in Garvin County. The area surrounding Pauls Valley, the proposed school for an experimental cultural journalism project.

2) Teachers of writing and language skills at Pauls Valley High School were polled to determine instructors' opinions of student writing skills and the adequacy of the methods used to teach those skills. The survey included opinion items on the status of student-community relationships.

3) Literature pertaining to areas in high school journalism, cultural journalism, folk history, innovative curriculum, the teaching of writing, and community involvement in education was surveyed. Sources used included ERIC Document Reproduction Services, journalism periodicals,

education periodicals, cultural journalism and journalism texts, promotion materials from existing cultural journalism projects nationwise, SEEK of the Oklahoma State Department of Education, and Comprehensive Dissertation Index 1973-1978.

4) Telephone interviews were conducted with the representatives of the Foxfire project, Rabun Gap, Georgia, the first known experiential journalism program and with the best-known promoter of the Foxfire Concept, the Institutional Development and Economic Affairs Service, Incorporated. IDEAS offices in both Washington, D. C., and Colorado were consulted.

5) A survey was conducted via telephone to gather information from the known cultural journalism programs within the seven state region around Oklahoma.

6) A pilot project was conducted during the third quarter of the 1979-80 school year at Pauls Valley High School, resulting in an issue of a cultural journalism magazine called Washita Valley, published in the spring of 1980.

7) Questionnaires were distributed to the journalism students who participated in the pilot program in order to assess student feeling on the need for continuing the program, the results of which prompted a follow-up edition in the spring of 1981. Copies of both editions are included in the appendixes.

8) Questionnaires were distributed to purchasers of the project's first publication in order to assess community opinion on the success of the venture.

The preceding steps were carried out in the following manner:

Telephone Survey of the Status of Journalism in Garvin County Schools

Before embarking upon a curriculum design for a new program, it was necessary, as with any design practically motivated, to first determine whether such a project was either necessary or feasible for the planned area. Following the Oklahoma State Department of Education's curriculum planning guidelines, the basic question needing an answer was "Where Are We Now?"

To answer the question, a telephone survey was conducted of existing journalism programs within the Garvin County area, and of community involvement within the same school systems. Representatives contacted were either administrators or counselors from five of the county's six high schools. The findings showed surprisingly little variation from those of Bennett's survey of the status of journalism within Oklahoma schools, conducted ten years earlier.[11]

Although 100 percent of the schools contacted had a student publication, either yearbook or newspaper or both, only three (50 percent) included a journalism class as part of the regular curriculum, indicating that in half the schools, publications students were involved on a voluntary basis only. Only one of the schools (16.6 percent) had publications sponsored by a teacher with a journalism degree. Others indicated that publications, whether curricular or extra curricular, were sponsored by either English or business teachers. Bennett's 1969 survey showed 34 percent of Oklahoma schools to offer journalism for credit with 9 percent of the advisers having journalism degrees. These statistics will become more relevant in the chapter on interpretation of the data.

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[11] David L. Bennett, "The Status of Scholastic Journalism: An Analytical Survey of the Nature and Attitude Toward Scholastic Journalism in Oklahoma," unpublished M.A. thesis, University of Oklahoma, 1969, passim.

While none of the schools surveyed provided a formal public relations program, all provided for community information to be dispensed through local newspapers and radio coverage. None listed an organized method for gaining input from the community into the district's educational process, although three expressed the limited use of local citizens as resource persons.

It should be noted that no school had a program similar to cultural journalism.

In spite of limitations within the areas of concern, half the spokesmen surveyed expressed satisfaction with the current status of both student publications and school-community relationships. The other 50 percent expressed the need for community involvement. One administrator mentioned the wish to broaden the scope of school publications and to organize "any feasible program of school-community interaction." The counselor for another expressed a "serious need for student expression through publications."

Faculty Opinion of Student Attitudes and Writing Skills

A 1980 National Education Association's poll of American teachers listed negative student attitudes toward learning as the third biggest reason for teacher dissatisfaction. The cry is certainly an intense one among teachers of writing.

In order to formally assess the opinions so frequently heard in teachers' workrooms, local teachers of English and writing were polled concerning student writing performance and attitudes toward the community. A summary tabulation of that questionnaire is included in Appendix A.

Respondents agreed unanimously that student attitudes toward writing assignments were negative and that writing skills needed improvement. Only one respondent (12.5 percent) felt that the existing program was adequate for teaching the necessary skills in writing.

Since discussion is a large part of English and writing classes, the survey included opinion items on student attitudes toward the community and the older citizen. Conversations which had suggested negative student-community relationships were borne out by six of eight (75 percent) of the respondents agreeing that student attitudes toward the community were negative. Five of eight (62.5 percent) agreed that student attitudes toward the older citizen were negative.

Slightly more than half the teachers responding (62.5) felt the school should include a plan for improving the relationships between the student and the older citizen.

Existing Programs — A History

In the survey of the literature, it was determined that a number of educational ventures nationwide have determined to improve communication skills while teaching mutual respect between school, students and community, but probably no one project has been as widely successful as the Appalachian project which fostered the learning process commonly known in education channels as the Foxfire Concept.

The Foxfire Concept, concentrating on experiential learning, grew out of the nationally recognized cultural journalism program known as Foxfire. The project was begun in 1966 by Eliot Wigginton, then a struggling young English teacher at the 240-student high school in Rabun Gap, Georgia. The first Foxfire magazine appeared in 1967, and by 1972 the first bound Foxfire book was printed. It was the first of what is now six volumes, each containing the best of the articles appearing previously in the quarterly *Foxfire* magazine. Wigginton recounts the reasoning behind the Foxfire project in the introduction to The *Foxfire* Book.

> Daily our grandparents are moving out of our lives, taking with them irreparably, the kind of information contained in this book. They are taking it, not because they want to, but because they think we don't care. And it isn't happening just in Appalachia. I think, for example, of numerous Indian reservations, Black cultures near the southern coasts, Ozark mountain communities, and a hundred others. . . If this information is to be saved at all, for whatever reason, it must be saved now; and the logical researchers are the grandchildren, not university researchers from the outside. In the process, these grandchildren (and we) gain an invaluable, unique knowledge about their own roots, heritage, and culture. Suddenly they discover their families. . .
>
> Is the subject, English, ignored in the process? Hardly. In fact, the opposite is true. English, in its simplest definition, is communication--reaching out and touching people with words sounds and visual images. We are in the business of improving students' prowess in these areas. In their work with photography (which must tell the story with as much impact and clarity as the words), text (which must be grammatically correct except in the use of pure dialect from tapes that they transcribe), layout, makeup, correspondence, art and cover design, and selection of manuscripts from outside poets and writers--to say nothing of related skills such as fund raising, typing, retailing, advertising, and speaking at conferences and public meetings--they learn more about English than from any other curriculum I could devise. Moreover, this curriculum has built-in motivations and immediate and tangible rewards.
>
> The project also has benefits for the community at large. . .[12]

Well-timed grants to the Foxfire operation from groups like the National Endowment for the Humanities and from individuals like Katherine Graham helped Foxfire to survive, and it has become recognized as one of the most dramatically successful educational projects ever undertaken, boasting a totally student-run corporation supporting sixteen school Foxfire courses and its own 160 acre museum and archives.

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[12] B. Eliot Wigginton, ed. Introduction to *The Foxfire Book*, Garden City, New York: Anchor Press/Doubleday, 1972.

The success of the Foxfire project prompted interested school personnel across the country to borrow ideas and implement them, often with some modification, in other curricula nationwide. In 1970, the Institutional Development and Economic Affairs Service (IDEAS), Incorporated,[13] began to spread the Foxfire Concept, and by 1974 it had evolved "to the point of full potential for making a significant impact upon secondary education."[14]

A logical reaction to the Bicentennial year was for American communities to experience a revival of interest in the past. During 1976, several cultural journalism programs were designed within the nation and funded by the Bicentennial Commission. At least three of those were within the region which has become the scope of study for this paper. Once firmly rooted in the local educational process, most projects have remained a part of the curriculum.

Statistics provided by IDEAS show a current listing of Foxfire-type projects numbering 147, with eighteen of those being outside the United States. Another publisher estimated over 200 projects are probably operational nation-wide. Most firmly established projects have come as a result of the Foxfire project, whose list is included in Appendix A.

Within the seven state region surrounding Oklahoma, records show 28 established cultural journalism projects. The geographic distribution of those projects is shown in Figure 1.

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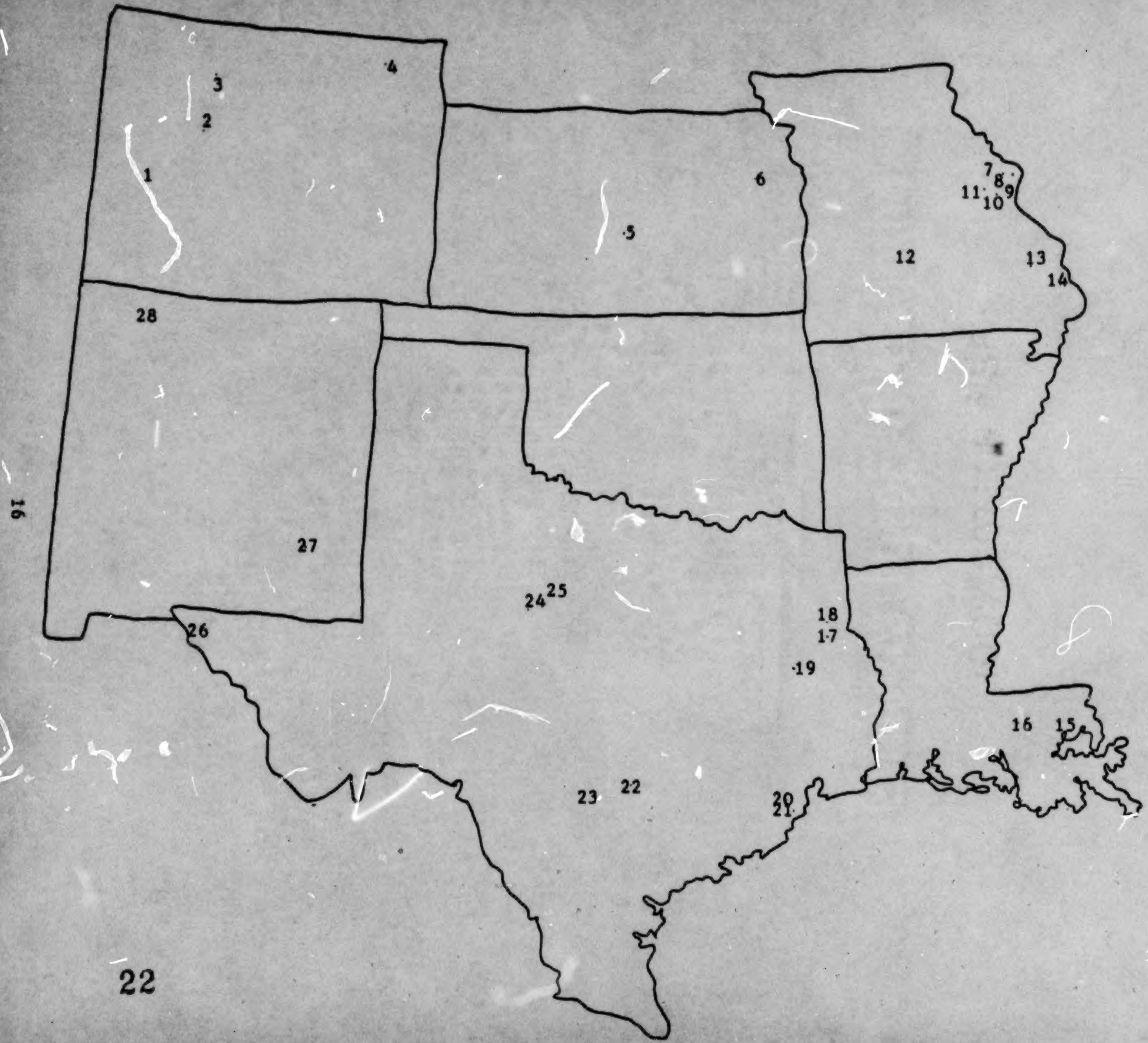
[13] IDEAS, is a non-profit, tax-exempt educational group concerned with public policy issues. Based in Washington, D. C., and Nederland, Colorado, the organization is involved with rural development progress and community based experience in education. They became operational in 1969 and are presently adapting the Foxfire Concept to include special projects such as education for the handicapped, migrant workers, and juvenile delinquents.

[14] Brian Beun, Introduction to Moments, The Foxfire Experience, by Eliot Wigginton, IDEAS, Inc., Washington, D. C., 1974, p. x.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REGIONAL CULTURAL JOURNALISM PROGRAMS

Figure #1

Two of the programs have been abandoned within the past two years, five are college programs, one is a special Menninger Foundation school project, one is elementary fourth grade, and two are middle school. Fourteen of the projects are on the high school level, and are geographically represented in Figure 2. No information could be obtained on the final three projects.

Four of the existing programs are located in Colorado, two are in Kansas, eight are in Missouri, ten are in Texas, two are in New Mexico, and two are in Louisiana. No recognized programs for either Arkansas or Oklahoma were found in the survey of the literature. A breakdown of the existing programs is found in Figure 3.

In studying the existing programs within this region, representatives of thirteen projects were contacted. Telephone calls were made to three (75 percent) of the programs in Colorado, one (50 percent) to New Mexico, three (33.3 percent) in Texas, two (100 percent) in Louisiana, and four (50 percent) in Missouri. Cost prohibited further contacts, and it was felt that this number should give an accurate representation of the types of programs surrounding Oklahoma, especially since many of the contacts had some knowledge of other programs similar to their own. Information gathered was not limited to the fourteen high school programs since, at the onset, the scholastic level of each program was unknown. The basic survey form is included in Appendix A.

The 28 projects within the region illustrate that a cultural journalism project can be as broad or as narrow in scope as is desired by the employing system. It can be used in unit form within practically any discipline, or serve as a department unto itself. The regional involvement ranged from a small unit in an English class to a four-credit journalism program. Most

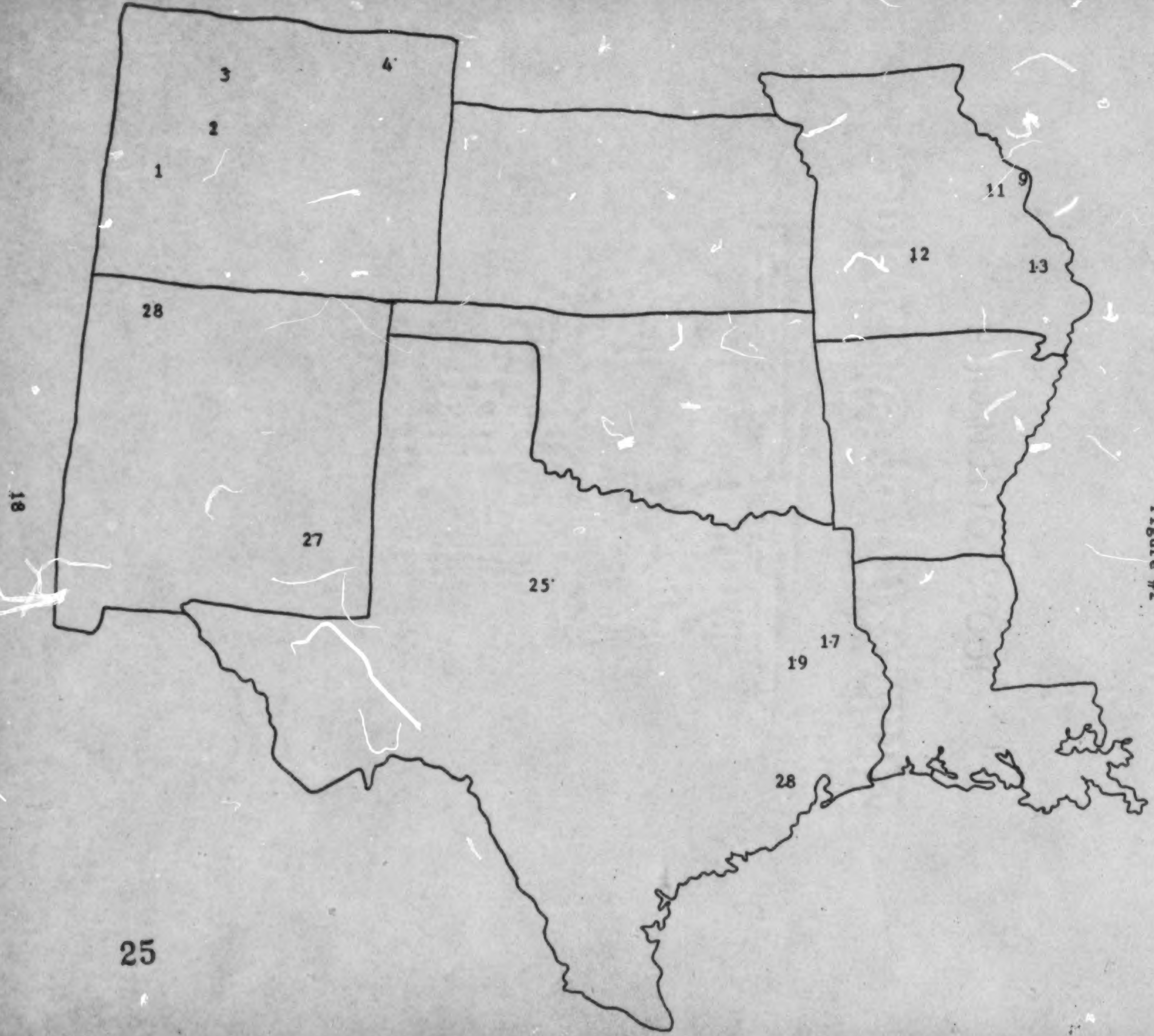
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Figure #2

PROGRAMS DEVOTED TO SECONDARY STUDENTS

BREAKDOWN OF REGIONAL CULTURAL JOURNALISM PROJECTS

Figure #3

State	Town	Project
Colorado	*1. Montrose	Ptarmigan
	*2. Basalt	Montane
	*3. Steamboat Springs	Three Wire Winter
	*4. Sterling	Whistlewind
Kansas	-5. Hutchinson	Homestead
	***6. Topeka - Southard	Negee
Missouri	?7. St. Louis	Cobblestones
	?8. St. Louis	Jeff-Van Der-Lou
	*9. St. Louis	No Name
	-10. Webster Groves	In Retrospect
	*11. Manchester	Unforgotten Past
	*12. Lebanon	Bittersweet
	*13. Fredricktown	Mozark
	***14. Cape Girardeau	Cape Rock
Louisiana	***15. Hammond	Strawberry Jam
	**16. Port Allen	Lagniappe
Texas	*17. Gary	Loblolly
	**18. Carthage	Black Gold
	*19. Douglass	Chinquapin
	*20. Alvin	Salt Grass
	***21. Texas City	Fire Wheel
	**22. Lockhart	Plum Creek Press
	**23. Comfort	Those Comforting Hills
	***24. Abilene	Big Country, Places, Events and People
	*25. Albany	Old Timer
	?26. El Paso	Sombras Del Pasado
New Mexico	*27. Ramah	Tsa' Aszi'
	*28. Aztec	Belay

(?)	Information Unavailable
(-)	Project Abandoned
(*)	High School
(**)	Middle or Elementary School
(***)	College or Special School

projects contacted (seven) reported publishing quarterly, but one had no formal publication at all; instead, it submitted articles through the student newspaper. It should be noted here that the adviser of that project gave the project the lowest success ranking of all advisers contacted, emphasizing that publishing is an important facet of cultural journalism projects.

Most regional projects were found to be offered to students for English credit, with three offering a two-hour course in which students received both English and social studies credit. One project in Texas operated as a student activity separate from the school, with students and adviser donating their time after school.

Since a major factor in publishing is printing cost, it was important to examine the method of financing used by most schools within the region. With the exception of one school in New Mexico which operates on Johnson-O'Malley funds, it was found that the schools share a basic funding practice. They are funded locally, usually from sales and subscriptions of the project's publication. However, most had depended upon local donations, special grants and low-cost sympathetic printers to become financially sound. An interesting note is that all but one indicated that the project's initial efforts had been backed by a special grant, ranging from a local organization to the National Endowment for the Humanities.

The success ranking of the programs within this region was very high. On a scale of one to four, only one program was rated two, and one was rated three. All the others were given a rating of four by the advisers in charge.

Washita Valley Magazine Pilot Project

In order to investigate the possibility of implementing a cultural journalism program within the Pauls Valley school, a nine-week pilot project was conducted within the regular newspaper journalism class; the ensuing 36-page magazine (see Appendix A) replaced what would have been three issues of the regular eight-page student newspaper. The program was financially backed by seed money from the local Historical Society and a printer who agreed to absorb any financial loss.

Students involved in the pilot program included seventeen journalism students and three photographers, two of whom chose to write as well as produce photographs.

The initial two weeks were spent studying interview techniques, research procedures, tape recording, and transcription. The following four weeks were spent contacting and interviewing resource persons within the Garvin County region. Occasionally contacts were invited into the school for presentations or interviews, but usually students followed leads outside the school plant.

Students worked in groups of three, interviewing, taping, recording, transcribing, writing, photographing, and illustrating. Tape transcriptions, article organization, and photo processing were done immediately following each interview, and the article was organized and edited for typesetting.

While copy was at the printer's being set, students spent the next two weeks studying layout and design of magazines, with each group planning the arrangement and graphics for their article. Pasteup and proofreading were done during the last weeks, and the articles were sent camera-ready to the printer. Student editors made final decisions on cover, title page, and an opinion response to the school. That response will be covered in the section on community response to the project.

Once off the press, Washita Valley magazines were sold county-wide by students who worked either singly or in pairs. Counter displays were set up in at least two businesses in each of the town where contacts had lived. Merchants agreed to handle magazine sales at no charge. In addition, the local Chamber of Commerce office at the county seat, Pauls Valley, made copies available to residents and visitors to the town. Complimentary copies were presented to each individual who had served as a resource person for the articles within the magazine.

Student Opinion Concerning Washita Valley

Since a school's purpose is to serve its students, the nineteen student writers who were involved in the total Washita Valley project were asked to evaluate themselves and their experiences in terms of attitude and learning resulting from the project. (See Appendix A.) It should be noted that the attitudes of participating students closely resemble those expressed by teachers of cultural journalism projects who were contacted during investigation of the status of existing regional programs.

The questionnaire consisted of nine statements to which students were to respond by marking strongly agree, slightly agree, slightly disagree, or strongly disagree. The statements were to examine 1) student opinion concerning improvement in journalism (communication) skills, 2) student opinion concerning improvement in student attitudes toward the community and its members, and 3) student opinion concerning implementation of a cultural journalism program within the school's existing curriculum. The survey was conducted after grades had gone out, and students understood that the questionnaires required no names.

More than half (84 percent) of the students felt that their communications skills had been improved through involvement with the project. Forty-two percent felt strongly that the project had helped them communicate better with older people, 47 percent felt strongly that it had improved writing and language skills, and 52.6 percent felt strongly that they had gained journalistic skills not previously learned in journalism.

Students unanimously agreed that the project had helped them appreciate the community more than they had in the past. Fifteen of the students (79.8 percent) said it helped them appreciate older people more than they previously had.

Students also agreed unanimously that a similar project would benefit all students in the county. Only two felt that such a program should not be a part of the regular curriculum, while fourteen (73.6 percent) felt it should be implemented as a new class within the journalism department, and the same percentage disagreed with the idea that cultural journalism should replace the existing journalism class.

Significant to these percentages might be the fact that two students involved in the project received failing grades for the semester of which it was a part, although no measurement was attempted regarding the relationship between attitude and success.

Community Opinion Concerning Washita Valley Project

A final assessment of the success of the pilot project and its need within the school was conducted via a questionnaire distributed to fifty of the magazine's 1000 purchasers. While the percentage of readers polled would appear to be very small, it was felt that this number could be considered sufficient when used in conjunction with the anticipated voluntary responses coming from purchasers.

Appendix A contains the results of the questionnaire assessing community feelings on the need for the community to become more active within the school, and on the possible effectiveness of a cultural journalism program. Ninety percent of those responding indicated that they felt the older citizen had limited input into the educational process, and 74 percent felt they should be more actively involved. Eighty-eight percent expressed a need for improving relations with young people, and 74 percent felt a cultural journalism project would help improve those relationships.

Response from readers of the magazine was surprising. While the opinion response on the last page of the magazine had been returned by only a small number of readers--around twenty--the journalism department logged numerous telephone calls and letters. Most respondents were readers who requested subscriptions or expressed a desire to see the project continue. Encouragement came not only from the immediate region but also from readers in Alaska, Georgia, California, Texas, and Virginia who had somehow received copies of the magazine.

Other positive results of the Washita Valley project included jobs for four students who were employed part time at a local museum, the inclusion of the magazine in the Oklahoma Collection at the Oklahoma Department of Libraries, inclusion at the Library of Congress in Washington, D. C., and being listed with the National Commission on Resources for Youth. Articles about the project have appeared in the local newspaper, the ODL Source, the Oklahoman, and Hands On, a national publication about experiential learning programs. Guest presentations have been made to numerous organizations, and in January, 1981, the publication was awarded the Stanley

Draper Editorial Award for community leadership from the Oklahoma Heritage Association.

While response to the pilot project cannot be recognized as scientific data for assessing the need for a program in cultural journalism, it should be recorded as overwhelmingly positive support for implementing such a course into the curriculum.

CHAPTER III

INTERPRETATION OF THE DATA

Should Oklahoma follow the lead of other schools who seek to make education a cooperative of school and community by employing a course in cultural journalism? Investigation would seem to suggest that it should. The interpretation of the data is made with particular reference to an earlier assumption that cultural journalism could address problems in teaching communicative skills and improve school-student-community relations in the process.

Oklahoma is something of the hub of the Old West. The eastern borders share a close kinship with the Ozark mountain region; the western borders are known globally for their wheat plains, early day sod houses and Dust Bowl years. The state is the home of the "magnificent red man," notorious for its Indians and outlaws, and famous as a pioneer in the oil industry. Its past and its people share a color unlike any other part of the country.

What it does share with the rest of the country may not be so pleasant. Oklahoma's students, like the rest of the nation's youth, suffer a marked decline in the skills of the basic communicative process, and an increased alienation from the way of life shared by their parents and grandparents.

Being familiar with the success of Foxfire, having examined the success of similar projects regionally, and having conducted a pilot project in cultural journalism have brought about the following observations concerning the implementation of cultural journalism within the curriculum of the secondary schools in the state:

1) Since all cultural journalism projects share similarities, but since no two are ever identical, it is logical to assume that a model for one area could be used, or modified to fit, in another setting which might wish to begin a similar program.

2) Communicative skills, especially writing, are rarely taught as a part of every discipline, despite the fact that no discipline can survive without basic written communication. A cultural journalism project could be incorporated into almost any academic area, and would insure that students view writing--readable, correct writing--as a part of all studies.

3) There are a number of options for implementing a cultural journalism project within a school program. It may be an elective course in either social studies, language arts, humanities, or vocations; it may be a minicourse, an independent studies project, a club activity, or a unit within an existing course; it may be an interdisciplinary venture of several curriculum areas. Established programs normally produce four publications yearly, but most newer ones have limited themselves to one per year or one per semester, keeping cost reasonable.

4) Traditionally, journalism classes consist of newspaper and yearbook journalism, with student publications being the direct result of the classes. Rarely is magazine journalism offered on the high school level. It should be noted that the purpose of a cultural journalism magazine would

not be to replace either of the existing publications, for both are important parts of the scholastic journalism laboratory experience. Rather, a cultural journalism magazine would be a cooperative school-community vehicle through which communicative skills and community relations would develop beyond what is possible in existing programs.

5) One of the strongest points of cultural journalism is that student writers not only see their work in print, but they can witness that work's marketability within a much larger audience than the usual school publication enjoys.

6) As indicated in the chapter on methodology, few teachers of journalism in Oklahoma secondary schools have degrees in journalism. Since cultural journalism is a variation from what is traditionally known as journalism, it is logical that this type of project could be handled by a teacher trained in some other area. In fact, most existing programs are advised by English or social studies teachers, so personnel should pose no problem to implementation.

7) A major factor to consider is that a cultural journalism program is not a brief or easy venture. It involves many hours both inside and outside the classroom. It involves commitment to complete the project once begun, especially since it includes not only the teacher's and students' time, but the handling of time, money, and emotional contributions made by community members involved in the program.

8) Cultural journalism is a participatory program in which students and their communities record historical and cultural aspects which affect their lives and which might otherwise be lost forever. Such experiential learning is known to make a difference, as recognized by the National Association of Secondary School Principals who, since 1972-73 has been

fostering among its members an awareness of "action" learning for purposes of curriculum change and enrichment.[15]

9) While cultural journalism cannot be considered the panacea for all the ills in education, the network of programs existing nationally indicate that it does deal with a number of student needs. One program is operational to deal with troubled youth, another to preserve Indian heritage while teaching printing, business management and graphic arts. A third is being organized to benefit the handicapped.

10) There are as many opinions on the strongest values of cultural journalism as there are examiners of its concept. Below are cited a number of the most easily recognizable benefits as seen by supporters of the concept:

> Students find cultural journalism publications relevant and believable because people their own age write and produce them. They find the short sentences, low concept density, and natural vocabulary of the journals appealing. The publications often expand vocabulary using graphics to illustrate new words. They are ideal for readers with limited skills. . .
>
> Historic maps, photographs, and drawings in the journals are helpful resources for social studies. The articles themselves can dispel stereotypes. . .[16]

In the introduction to Moments, Brian Beun, president of IDEAS, lists the observable achievements which accrue to students participating in cultural journalism projects:

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[15] David Neff Nungesser, "Thistledown: An Experimental Application of the Foxfire Learning Concept and an Analysis of that Concept," (PhD dissertation, Ohio State University, 1977) p. 24, citing Murray Durst, "A Working Paper for the Development of a Collaborative for Experiential Learning Possessing the Capacity to Serve as a National Resource to Traditional Education Institutions and Systems," IDEAS, Inc., Washington, D. C., 1976, p. 11.

[16] Barbara Hatcher, "Cultural Journalism Publications Enhance School Libraries," American Libraries, November, 1979, p. 621.

acquisition of vocational skills which are transferrable, marketable, and useful a lifetime, i.e. editing and writing, photography, darkroom, marketing, bookkeeping, printing, typing, filing, transcribing, design, organization and management, circulation, advertising, public relations, public speaking, museum curation, community leadership and banking.

acquisition of a discipline for learning, demanding of both individual and communal responsibility.

acquisition of respect for and pride in their communities, their elders, and the human values which sustain them; and the development of a sense of place and belonging among their own people.

acquisition of an interdisciplinary perspective toward learning and the interrelationship of subject studies.

acquisition of an awareness and appreciation for the visual and literary arts as they are applied to enhance the process of communication

acquisition of an inquiring sense of direction from which to explore new subjects, develop new relationships, and enter new experiences.[17]

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[17] Brian Beun, op. cit., pp. vii-viii.

PART II

THE MODEL

CHAPTER IV

PLANNING THE PROJECT

> Educators agree that curriculum development is a systematic procedure, but not necessarily a rigidly sequential one, which involves at least five clearly discernible steps. These include an assessment or diagnosis of needs; the identification of general aims and specific objectives; the selection and organization of content; the determination of learning experiences and teaching strategies; and a program for evaluating student learnings. Each aspect of the process has several different components which combine to form a functional set of interrelated activities that, when applied to the act of selecting and ordering educational experiences, constitute curriculum construction.[18]

The most useful aspect of a pilot program is the sharing of those aspects within the program which have been successful and which either in their entirety or with modification can be shared by competent teachers in establishing a similar program in other areas.

The study and pilot program which prompted this paper were conceived with two basic needs, improvement in communicative skills and improvement in student-community relationships. This model is formulated to address those areas, but it is given, again, that additional skills are being learned and aesthetic benefits are being gained which could be the primary needs for an area wishing replication or adaptation of this model.

A tremendous amount of work is to be expected in replication or adapting any model program. Once a decision for a cultural journalism program has been made, the person in charge will have to examine criteria appropriate to establishing the program within the specified area. The one basic priority in replicating or adapting this model should be that the emphasis in the program remain on process rather than product; however, this does not mean that publication is unnecessary. It is widely accepted that a publication is a valuable conclusion to the work involved. According to the Foxfire philosophy,

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[18] Geneva Gay, "Curriculum Design for Multicultural Education," Multicultural Education: Commitments, Issues, and Applications, Washington, D. C., Carl A. Grant, ed., Educational Resources Information Center, ERIC Document ED 143609, 1977.

> . . .some sort of end product (magazine, newspaper, television show, radio program) is a valuable conclusion to kids' activities because it forces them through the discipline of working their material into communicable form, and also sets them up for reactions and praise from an audience they weren't even aware existed.[19]

It is the position of this paper that cultural journalism is just that--journalism--and as such should most logically be implemented into the journalism department whenever a school is large enough to accommodate it there. Another workable solution to credit in many schools has come through making cultural journalism a dual credit course in English or language arts and social studies, with two hours allotted for the class.

A third suggestion is that a journalism or graphic arts class could serve as a central clearinghouse through which articles could be submitted from units in other disciplines, thus creating a cooperative effort of an entire student body. The general criteria for implementation of the program are essentially the same for any of these plans, however.

A large number of basic decisions in this kind of program may be done either by the faculty and administration in charge, or it can include the cooperative efforts of the students. However, in its initial stages, budgeting and administrative decisions should be worked out before a program is introduced into the classroom. Therefore, the first chapter of the model will cover preliminaries which, in the first efforts, will be major concerns of those in charge. As the project progresses, more and more of these decisions should include students within the cultural journalism magazine staff.

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[19] Eliot Wigginton, Moments, The Foxfire Experience, (Kinnebunk, Maine: Star Press, Inc., 1975) p. 9.

Conducting the Needs Assessment

It should be remembered that the primary goal in any addition to curriculum is to alleviate an existing problem. A needs assessment confirms or dispels concerns that a problem exists, so many policymakers in education require such a study. An assessment insures that a program will address an actual need rather than be superimposed on a non-existent one. Advisers to established cultural journalism programs caution new project directors in this area:

> My one word of counsel to you is to allow the projects you help start grow out of an existing need in the community. When a project is superimposed on an existing structure without heed to customs, needs, or interests, it very seldom survives. I've seen dozens fall by the wayside after the initiating force left.[20]

Needs assessment can be done in a number of ways, depending upon the documentation required concerning that need. The Oklahoma State Department of Education has available recommendations and tools for assessment, from the simple, easily administered, to the more elaborate necessary in some funding practices. Schools who might wish to consider the program in improvement of attitudes might examine the Oklahoma Scales, which may be used to identify areas where affective education programs are needed.

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[20] Personal correspondence between Sherrod T. Reynolds, Foxfire staff, and Wilda Copeland, Project SEEK, State Department of Education, November 21, 1978.

Often needs have already been identified by local school groups who have made recommendations and are looking for ways to meet those determined needs. Concerned faculties are in constant observation of behavioral deficiencies, and achievement scores are available on most students, indicating weaknesses in subject areas.

Much of the technique of needs assessment will depend upon the size of the proposed project, the outside funding requirements such as state and federal grants, and local district requirements, so recommendation for specific measuring tools is outside the intention of this paper.

Determining Population and Area

Cost in terms of time, money, and personal involvement is the major concern when deciding the community and area to be included in the cultural journalism research project. Bearing in mind the high cost and the amount of time involved in traveling, too broad a contact region can be a bad decision. For instance, a quantitative study of abandoned schools or ghost towns within a region can run into hundreds of miles driven with no school funds to reimburse either faculty or staff. Since a basic technique of this kind of program is to visit a contact at least three times, even resource people from great distances away can become an expensive venture as well as too time-consuming for the student who must fit four other classes and a job into his schedule.

While many cultural journalism students travel long distances in search of just the right material, a more rational approach for the beginning program would be to establish boundaries which give some freedom of article choice but which would assure that students do not spend large amounts of time and money en route to stories. Initially, the local community members are going to be the beginning project's strongest supporters anyway, so it might be a good idea to begin within the town, then work outward with subsequent publications.

It should be noted, however, that a wide range of territory, like a wide range of subjects and resource people, will assure a much broader reading audience. One story in each town in a county would assure sales in each of those towns, and the group wishing to gain rapid recognition in a larger area might do well to consider this fact before determining boundaries.

Funding the Program

Because costly publishing is involved, funding is a first concern of administrators and advisers of cultural journalism projects. Financial backing is paramount to any publication, and sound sources of income will play a large part in determining the size of the project to be implemented.

A cultural journalism publication has one built-in financial return in that it produces a marketable item. The simplest method of financing a program would be to itemize total cost of the program, divide the cost by the number of publications to be sold, and charge that amount. However, when cost of a publication becomes terribly inflated--which it would if sales had to cover the cost of first equipment and supplies--a great deal is lost in positive community feedback, if not in actual sales. While a supportive community member might pay three times as much for a school magazine as he did for a national publication, this kind of pricing carries unfavorable side-effects rather than improvement in school-community relationships. If magazine sales cannot compensate the full printing expense, as usually is the case, funds should be sought from other avenues.

First of all, since school publications are such good public relations tools, it is logical to assume that most school districts would be willing to at least partially subsidize such a venture. Within the region examined for this study, almost all projects listed some local funding. However, total funding by the school system has some decided disadvantages, as pointed out by David Nungesser in a dissertation submitted at Ohio State University:

> . . .if this is the case, the project immediately loses the feeling of independence and special distinction that comes from being funded from outside grants and donations, for this ties the project from the outset to the community and the "outside world" instead of to the school's umbilical cord of budget and department financing. If school funds must be used, I would suggest making it an immediate goal to use only those funds as a starting point to take care of immediate equipment expense and then set as the project's first year goal the establishing of a self-sustaining condition that will allow the project to free itself from further dependence on the school for monetary support. The ultimate expression of this, I suppose, is when the project becomes financially solvent enough that it can begin giving money to the school: Foxfire, for example, now provides some $20,000 per year from the profits of its books and magazines to students at Rabun Gap who served on the Foxfire staff and need assistance to attend colleges or universities. They also pay out nearly this much each summer to students to work on the Foxfire staff in lieu of getting a summer job. . . Most projects . . . have not reached, and may never reach, this sort of financial affluence, but the possibility always exists, depending upon the acceptance of the project in a given area.[21]

No other secondary school publications departments have become as affluent as the Foxfire project; however, many pride themselves on being financially sound businesses. Advisers may find that achieving financial independence is somewhat easier for cultural publications than for the traditional ones, for two simple reasons: First of all, as historical or cultural records, these publications reach an audience more willing to pay for the product than would readers of a high school newspaper; and secondly, historical preservationists have begun to recognize the worth of oral historical documentation, and their organizations are willing to participate in their funding.

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[21] David Neff Nungesser, *op. cit.*, p. 92.

Many organizations dedicated to the preservation of local history and culture have funds available for worthy projects. A good beginning in the search for funding would be to contact local chapters of the Historical Society, Daughters of the American Revolution, Masonic lodges, Veterans of Foreign Wars, Elks lodges, American Association of University Women, Lions, Kiwanis, and social sororities and fraternities.

On the state level, the Oklahoma Heritage Association has information available on programs which seek to preserve the state's history. During anniversary years for cities, the countries, or the state (such as the Diamond Jubilee Anniversary of the state of Oklahoma) special programs are being designed by various organizations with funds available for special projects. In addition, the Oklahoma Arts and Humanities Council will have information on grants through that agency.

Federal funding for innovative educational programs is available through the Oklahoma State Department of Education. Groups desiring to qualify for funds through federal aids programs should be prepared for lengthy paper work in assessment, procedures, and evaluation, but can count on extensive help from personnel at the State Department level.

Other federal avenues to pursue include the National Endowment for the Humanities, and the Coordinating Council of Literary Magazines, whose funding comes from the National Endowment for the Arts, the New York Council for the Arts and private sources.

Other varied federal offices have funds available. Some programs have gotten help from the Bureau of Indian Affairs. One source noted that the Neighborhood Youth Corps has provided financial stipends for the youth involved on the staffs of five Foxfire projects.[22] Another source noted that in 1975 CETA hired six Oregon youths to record oral history from that state's rural inhabitants so that the material could be used for resource material in the county schools.[23]

That same source pointed out that the American Folklife Preservation Act (PL 94-201) created the American Folklife Center whose goals include assisting individuals in beginning cultural programs and providing information on funding for folklife preservation projects.

Serious seekers of funding would do well to become familiar with the Federal Register, a daily publication of the Federal Register which makes available documents of public interest including notices of financial assistance programs.

A list of agencies and publications which may have information on funding or which may themselves have funds available has been included in the appendix. Also included is a copy of personal correspondence from Joe Haban of the Foxfire staff who offers advice on funding.

Another possible source of revenue, of course, is advertising, which is a controversial practice among cultural journalism projects. Pro-advertising advisers and staffs point out that advertising increases the amount of total community involvement in the communicative process, that it reaches a broader audience than the traditional school publication, so is more practical for the advertiser, and that it offsets otherwise prohibitive printing costs. Anti-advertising advisers and staffs point out the clean, uncluttered look of a magazine without advertising, and insist that local advertising is not worth its cost to the merchant, especially if circulation is far outside the region. A third, perhaps more common problem, especially in rural Oklahoma, is that magazine advertising would compete with the school newspaper and yearbook advertising, with one of the three suffering diminished revenue. Many school districts prohibit advertising in any school publication, largely due to the feeling that advertising in the school publication is simply modified donation.

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[22] Ibid., p. 95.

[23] Linda C. Coe, "Folklife and the Federal Government. A Guide to Activities, Resources, Funds and Services," Educational Resources Information Index, ERIC Document ED 173029, p. 31.

If advertising is employed, it should be minimal in order to retain the atmosphere of a cultural publication, but according to Loblolly of Gary, Texas, advertising can be an effective means of funding at no cost to the publication's effectiveness.[24]

Cultural journalism participants should be alert to possible ways of offsetting incidental costs without having to cut into the regular budget. Students within the Washita Valley project in the spring of 1981 (See Appendix B) found that some transportation costs could be allayed in this way: In the beginning of an article on patchwork, a resource person was invited into the classroom to teach students the quilting procedure. Two quilts were completed by the class, sold, and the proceeds divided proportionately among those students who had offered their automobiles during the research period of the program. Similar activities can generate enough revenue to provide for emergency costs and in the process ally the task even more closely to the student researching his heritage.

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[24] Pamela Wood, You and Aunt Arie. Nederland, Colorado: Institutional Development and Economic Affairs Service, 1975, p. 205.

Planning the Budget

The first cultural journalism project, Foxfire, began with the minimum equipment, a camera and a tape recorder, proving that expensive materials and equipment are not necessary for staffs to do a good job. However, much of the hardware that is necessary to the completion of a cultural journalism project probably already exists within any school large enough to support a school newspaper and yearbook.

In the event a program must operate separate from an existing traditional journalism program, basic lists for photographic and production supplies and equipment have been compiled and included in Appendix B. It should be noted that the list is proposed for an average class of 15 to 25 students who would produce a publication of 32 to 60 pages. Supplies would have to be multiplied for subsequent issues of the magazine.

Some schools work into the initial budget emergency food and travel costs for those times when delays occur and staffs find themselves gone from home longer than expected. Some schools have even progressed to the point of owning project vehicles and gas for travel, as well as additional teaching staff aides to accompany students on interviews. A new project cannot be expected to anticipate every possible need or afford every luxury, so should plan for a miscellaneous category within the first budget and prepare to work into a firmer estimation in subsequent issues.

No estimated prices are offered here, since due to the unstable markets, any estimation would be far afield within a short time. The school wishing adaptation of this model is urged to consider bids on supplies and equipment from at least three different sources.

Determining Printing Costs

With the cost of printing going up regularly, it is important for everyone involved in the project to establish a rapport with the printer's representative. Similarly important is making every agreement a solid contractual one. If, as in some cultural journalism projects, a sympathetic printer agrees to print the first attempt at or below actual cost, the project is financially sound from the beginning. But those situations are not the norm, so advisers, administrators and staffs should shop carefully to assure quality printing at the most reasonable cost. Occasionally, a project happens to be affiliated with a graphic arts or printing department within the school or at a nearby vocational-technical school. When this happens, printing costs may run considerably cheaper, and the project serves an even greater number of students. Cultural journalism projects make fine training grounds for budding typesetters and printers, but care should be taken that product quality is emphasized in the process.

Printing factors which need to be considered include:

Size of magazine. The most popular sizes for existing magazines are 8½"x11", 7"x10", and 6"x9". Although cost usually increases with size, the least expensive size will depend largely upon the equipment and facilities of the printer, so a variety of sizes and formats should be investigated.

Number of pages. Remembering that magazines are printed in signatures, staffs should be careful not to waste money by having unused pages within the last signature. It is a wise move to figure cost on a per page basis to determine the number of pages most financially feasible for the magazine. Increasing the size of the book will mean increasing its initial cost, but cost usually goes down with a larger number of books ordered.

Cover and paper stock. Paper costs vary widely depending upon weight, content, and surface. Staffs should determine whether glossy professional stock is worth the added cost, and whether to invest in a heavier cover stock. If color is to be used, especial care should be exercised in choice of paper, since color does not reproduce well on some surfaces.

Photography. Cost here will depend upon the photo reproduction process and the number of photos to be used. Use of halftones tends to be more expensive than PMT's. Color costs are usually prohibitive, but some projects may find the expense of adding four-color work, expecially on the cover, can make a big difference in audience reception of their product. Projects with seriously limited budgets should investigate duotone or tri-tone costs.

Degree of preparation. The staff which can send its magazine to the printer in a camera-ready condition will have a decided cost and educational advantage over the staff who must depend upon the printer for typesetting, halftone work and pasteups. Every step the printer has to complete in preparation for printing will add cost to the finished product. Many larger schools now have their own typesetting or word processing equipment which can be used to offset the considerable cost of a professional typesetter. Transfer lettering is an easy, relatively inexpensive source of headlining and the process is an enjoyable learning experience for staff members. Classes such as English or social studies which are using cultural journalism procedures in unit form might not wish to devote their time to camera-ready preparation, but for the journalism class it is a step in the learning process which should not be omitted.

Deadlines. Deadlines have plagued staffs since the beginnings of publications. Cultural journalism staffs are going to be no exception. That staffs meet deadlines is as paramount to a printing budget as it is to the training of journalists. As a matter of extra cost prevention, projects must have their material to the printer at the appointed time.

Keeping in mind that dispensing follows printing, advisers need to time-line production, making sure that their magazines will also come off the press at the prescribed time. A delivery can cause problems when it is so untimely as to fall during heavy testing times, vacations, or holidays, so a printer's commitment for delivery needs to be as firm as is the staff's copy preparation deadline.

Choosing a Printer. Having a publication printed locally will enable staffs and advisers to establish a closer working relationship with the company, and thus make problem solving easier. However, a local printer is not always available or financially feasible.

For the small town with no printing facility, or for those who cannot agree on a price locally, the first step is to contact the printer for the school's yearbook or newspaper. A second step would be to consult the yellow pages for printers in surrounding towns. By examining magazines printed within the state, advisers can get a good idea of the quality of their work. Submitting bids before deciding upon a printer is a sound practice, but advisers should be specific in number of papers, paper stock, number of photos, and inclusion of graphic elements which may influence total cost.

As a last resort, schools should consider mimeographing or duplicating the finished product. The sacrifice in quality can be a deterrent to both purchaser and student enthusiasm, so this manner of printing is not recommended, especially at the high school level.

Preparing the Adviser

It is a wise teacher who familiarizes himself with as many tried and proven techniques as possible. While cultural journalism resources are very limited, the available materials have evolved from programs that are exemplary, and are by advisers who have been extremely successful. Having examined carefully the successes and failures that have gone before will bring practices whose benefits will more than compensate what has been lost in spontaneity.

There are at least four avenues which a new teacher might pursue for training. First, a noteworthy aid to teacher training is that there are entire staffs and advisers in established programs who are willing to travel to new areas to get new programs started. However, the adapter school should prepare for a rather healthy expense in that practice. Secondly, IDEAS conducts various workshops around the country to help get budding programs started efficiently. Their offices in Colorado (See Appendix B) will have information on such available workshops. Third, advisers from around the country are eager to share information on project technique with interested parties. Last, both IDEAS and the National Commission on Resources for Youth have materials available on getting started. _Moments_ and _You and Aunt Arie_, marketed by IDEAS, are companion easy-to-read manuals which should provide background enough for most willing advisers.

A number of cautions are in order for the new adviser:

1) Begin early. Deadlines have a way of moving faster as they get closer.

2) Don't try to overstructure. Some looseness of organization is necessary, especially in initial stages.

3) Get used to having every student working on a different job at the same time. While journalism teachers are familiar with this kind of classroom atmosphere, it may cause organizational and emotional frustration for the teacher from another academic area.

4) Familiarize yourself with current trend setting magazines, then follow their lead in design. Textbooks on design often do not keep pace with the industry. See Appendix B for a list of suggested classroom publications.

5) Familiarize yourself with avenues open to advisers in the way of student press organizations and critical services. See Appendix B for a list of organizations aimed at assisting the journalism teacher.

6) Prepare to evaluate students in a non-traditional way. The section on evaluation has suggestions, but each teacher will have to adapt standards according to dictates of conscience and local district requirements.

CHAPTER V

IMPLEMENTING THE PROGRAM

Teacher Preparation

A wide range of resource material and services are available and necessary for the burgeoning cultural journalism enterprise, although textbooks are as yet severly limited. For instructors who want to get involved with a minimum of the problems that plagued earlier programs, the following basic list of aids has been compiled. An additional resources list to cover various facets of the cultural journalism process has been included in Appendix B, and it is recommended that teachers avail themselves of as many references as the budget will allow.

Books

1) You and Aunt Arie, A Guide to Cultural Journalism, by Pamela Wood,
Magnolia Star Route, Nederland, Colorado 80466, AC 303 443-8789,
Brian Beun, president.

Called a "student guide," this book is the closest to a text of any available cultural journalism aids. The author is the adviser of the Salt project in Kinnebunk, Maine, assisted by a team of other practicing advisers. This book is a liberally illustrated skills guide organized in logical sequence for completion of a cultural journalism project, and is a must for beginning programs.

2) Moments, the Foxfire Experience, by Eliot Wigginton, also available through IDEAS, address above.

Companion book to You and Aunt Arie, this adviser's book outlines the philosophy behind Foxfire, describing four levels of involvement for student development: 1) Gaining Skills and Confidence, 2) Growing, Reinforcing, Checking Bases, 3) Beyond Self and 4) Independence.

3) Photography in Focus, a Basic Text, by Mark Jacobs and Ken Kokrda, available from National Textbook Company, 8259 Niles Center Road, Skokie, Illinois.

Basic black and white photography, including composition, negative processing and darkroom procedure, are included in this easy-to-follow text.

Audio-Visual

1) The Foxfire Film, produced by IDEAS, available for rent or purchase from McGraw-Hill Films, Princeton Road, Hightstown, New Jersey 08520.

This film introduces planners of and participants in cultural journalism projects to the way it all began and spread.

2) Kodak Programs, available from Audio-Visual Library Distribution, Eastman Kodak Company, 343 State Street, Rochester, New York 14650.

These slide shows include a) The Beginnings of Photographic Composition, b) Advanced Camera Handling, c) Basic Picture Taking Techniques, d) Photographing People, e) Processing Black and White Film, f) Beginning Black and White Printing, g) Advanced Black and White Printing. Other free programs are outlined in their pamphlet "Your Programs From Kodak" which is available upon request.

3) Overhead Transparency series on magazine layout and design, by Donald Hill, available from School of Journalism, University of Missouri, Columbia, Missouri 65201.

Magazines

It is recommended that a class have access to as many publications similar to their own as they can afford. In addition, the teacher should see that a liberal number of current commercial magazines be kept within the cultural journalism room or offices.

Recommendation made concerning specific magazines is limited to the following: If a student publication is not going to include advertising, then similar commercial magazines should be employed. Opinion on these resources will vary according to staffs, but within the state, *Outdoor Oklahoma* has received considerable recognition as an exceptional quality, no-advertising magazine. Outside the state, *Arizona Highways* is recognized as photographically outstanding. Both of these have student appeal as well as clean, uncluttered design. Advisers should be aware that some nice design can be found within house organs of large state and national corporations which distribute the magazines free to customers and stockholders.

One method of keeping up with current trends in magazines is to affiliate with journalism organizations geared to scholastic publications. While it is true that journalism associations traditionally have concentrated efforts on the newspapers and yearbooks, some are beginning to consider magazines a little more seriously, with some offering critical services for magazines in several categories. (Appendix B contains lists for those press associations, along with other organizations to aid the teacher.)

Along with critical services, many scholastic press associations and adviser groups offer workshops where advisers and staffs can gain design, writing and photography skills. Usually these workshops are designed for either scholastic newspapers or yearbooks, but many of the skills are transportable into the magazine class.

One task that is sure to face the adviser of a cultural journalism project is that of staff organization. Traditionally, publications classes have tended to copy the "real world" in an authority structure within the classroom. Some existing cultural journalism projects have adopted this same plan and have been thus successfully organized. Others have tended toward a less structured staff with equally successful ventures. Much of the plan for staff organization depends upon the class itself. Before deciding the route to be taken in job structure, several factors should be examined:

The class itself. From an educator's standpoint, some classes simply have no leadership or, more important still, want none. In others, enthusiasm, skills and leadership will surface in a number of areas. These factors should influence the staff design, whether that decision is made by the teacher or within the staff itself.

The structure of cultural journalism. Cultural journalism, by its nature, determines that everyone involved prepare his own article, rather than have one person write the article, another the headline, a third determine design, a fourth photos, etc. If this approach is employed, editorial positions are left wanting. Still, someone has to account for record keeping, publicity, business decisions, and printer communication--jobs which do not fall within the article writer's responsibilities. Those jobs may become editors' responsibilities, may be assigned to committees, or may be handled in staff conferences. Not recommended is that those miscellaneous responsibilities become the adviser's, for that deprives students of the finality of their project.

Management of finances. From the time the first dollar arrives, whether it be an early donation, or sale of the first magazine, someone has to be responsible for accounting. In some schools, this presents no problems, for all money is simply receipted in the central office and all disbursements are made through requisitions, as a matter of school policy. The biggest problem a staff has in this kind of arrangement is seeing that incoming money to be receipted matches the number of products being sold, and that expenses remain within the budget. In many schools, however, the business procedure is handled entirely by the staff, an arrangement most cultural journalism advisers seem to prefer, since it builds among the staff a sense of business independence. In this type of organization, a decision must be made on who the responsible party will be.

Promotion of the project. As with any marketable product, cultural journalism publications, in fact, cultural journalism programs, depend upon promotion campaigns to gain supporters. While the publication itself is the greatest promotional device, letting the public know it exists is of utmost importance. Staffs should begin early, and locally, to get the project in the public eye. Radio and newspaper coverage is paramount and easy, since such releases can be done by the staff itself. Informative brochures should be printed and dispensed in the most feasible ways--perhaps through local banks or department stores where traffic is heavy. When possible, staffs should make guest appearances to explain the project and its objectives. In rural areas, word-of-mouth is an excellent way to dispense information, so staffs should be encouraged to talk freely about their work. Their enthusiasm will build enthusiasm among others. Finally, when money permits, promotional devices like lapel buttons and car bumper stickers help to keep the project in front of the public. Whether promotion is to be decided by one, a committee, or the entire class is a matter of staff structure.

Cataloging and filing materials. Called archiving by most cultural journalism projects, preparing a library of the research and interviews conducted can turn into a monumental task. A first impulse among new projects is to tape over an existing interview, especially if materials are in short supply. It is commonly agreed that preservation of each tape and transcription is important to the historical preservation being accomplished within such a project. A staff may choose to keep its own archives within the department, or make it a part of the school or community library. A second practice is to keep the original and provide libraries with duplicates, if finances permit. While every student is responsible for his own tape and transcription, some system must be devised for cataloging and storing the final products.

While the sourcebook cited earlier, You and Aunt Arie, provides useful information on this procedure, a wise staff will enlist the help of a trained school or community librarian when the project has produced a network of tapes and transcriptions. Staff organization, again, will determine who is responsible for the library the project has produced.

Keeping track of equipment and supplies. Another record-keeping job is necessary if supplies and equipment are going to be kept available and in good working order. Ample stock of photo and layout supplies must be available if work is to progress smoothly. Some technique of checking camera and recorders in and out must be devised, whether it means assigning one person to be in charge or devising some method of staff responsibility. A check-out form for equipment has been included in Appendix B. Disagreements over the accessibility of those items can be avoided by the simple use of a sign-up calendar accompanied by a few basic rules.

Miscellaneous practices. A number of miscellaneous activities help keep the cultural journalism project running smoothly and professionally.

One of these is the decision to copyright, a simple but impressive learning experience for student writers.

Under the new copyright law (Copyright Act of 1976) which came into effect on January 1, 1978,

> . . .copyright protection exists for original works of authorship" when they become fixed in a tangible form of expression. . .. No publication or registration or other action in the Copyright Office is required to secure copyright under the new law, unlike the old law, which required either publication with the copyright notice or registration in the Copyright Office.[25]

However, staffs should recognize the advantages of registering the copyright as explained by the Copyright Office: 1) registration establishes a public record of copyright, necessary before infringement suits can be filed in court, and 2) additional damages will be due registered copyright owners in court actions. As this paper goes to press, new copyrighting standards continue to be the subject of much controversy among the nation's journalists.

If a project wishes to copyright its work, they must simply include the date, name and symbol for copyright, in the magazine as it goes to press, then fill out copyright form TX (for nondramatic literary works), and mail it, along with $10 and two complete copies of their magazine to: Register of Copyrights, Library of Congress, Washington, D. C. 20559. This job provides excellent journalistic practice, and may be assigned to a student editor, or be passed around among staff members with each subsequent issue.

Another practiced policy for students is the letter of appreciation to contacts and supporters of the project. Logically, individual staffers would themselves write thank-you notes to their contacts, but someone should be responsible for seeing that the practice includes other community members who donate time, money, and support. Not only does the thank-you letter promote good public relations, but it also teaches students an additional writing skill while promoting basic common courtesy.

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[25] U. S., Copyright Office, Library of Congress, Copyright Basics Circular R1, ([Washington: Government Printing Office, 1980]) pp. 4-5.

A final note is due advisers concerning areas of personal liability. Since many hours of student travel are going to be involved, advisers should check school policy concerning student travel permission slips. Not all schools require parental permission slips for students traveling in the process of a school activity; however, a wise instructor sees that parents are aware that their son or daughter will be driving or riding with someone else in the course of study, and gets some sort of written acceptance of that fact. Appendix B contains a sample release form.

A second area concerning liability comes with the cultural journalist's protection under the First Amendment. Cultural journalism advisers are sure to find their publications far less controversial than will the adviser of traditional publications, but they too should be aware of rights and responsibilities under the law. Appendix B includes a sample release form which writers and photographers should be taught to use during instruction on responsibility and courtesy to contacts. It is rare that problems in libel or slander arise within the culutral journalism process, but one good way to avoid those problems is to see that student and contact establish a close enough working relationship that mutual respect is the norm. It is common practice among Washita Valley students that their contacts are allowed to approve photos and articles before they are ever sent to press. So far, even minor changes in articles have been rare. This visit is a good time to get release forms signed, since by now it is obvious to the contact that no harm has been intended.

CHAPTER VI

DESIGNING BASIC CURRICULUM MODULES

Goals:

1) To improve communicative skills among students through publication of a community-based student-prepared cultural journalism magazine.

2) To improve student-school-community relationships through positive interaction of journalism students and community resource persons.

Module 1 -- Preparing to Interview

Objectives:

Upon completion of this module, the cultural journalism student will be able to

1) Use the tape recorder to get a clearly audible interview.

2) Identify newsworthy people, places, events, landmarks, and cultural aspects of his community.

3) Take notes effectively in preparation for article writing.

4) Understand the philosophy behind a cultural journalism project.

5) Experience positive feelings toward colorful individuals within the area.

Activities:

1) Choose a name for the project, based on research of unique qualities of the area.

2) Make a composite list of possible subjects. (See Appendix B)

3) View film: The Foxfire Film.

4) Demonstration on use of tape recorder.

5) Lecture on interview techniques.

6) Read You and Aunt Arie, pp. 2-20, 68-82.

7) Role play of interview process.

8) Consult school and community libraries and local resource persons on background information on subject.

9) Class visits from individuals who are historically or culturally informed.

10) Class discussion on libel laws, responsible journalism, and use of subject release forms.

Bonus Activities:

News releases, public appearances, promotional services.

Evaluation:

1) Progress chart. (See Appendix B)

2) Teacher observation.

3) Student evaluation. (See Appendix B)

Module 2 -- Conducting the Interview

Objectives:

Upon completion of this module, the student will be able to

1) Express positive feelings concerning an aspect of the community of which he/she was previously unaware.

2) Display an increased confidence in conversing with the older citizen.

3) Show an increased awareness of community members and resources.

4) Understand and communicate the role that effective listening and speaking has on interviewing.

5) Display an increased confidence in interview techniques.

6) Write an effective thank you letter or note.

Activities:

1) Contact resource people via telephone, letter, or personal visit to make interview appointment.

2) Compile list of possible interview questions.

3) Conduct interviews with other staff members, once in the role of note taker, once with tape recorder.

4) Send note or letter of appreciation to the contact.

Evaluation:

1) Progress chart.

2) Student evaluation.

3) Teacher observation.

Module 3 -- Transcribing the Tapes

Objectives:

Upon completion of this module, students will be able to

1) Employ increased listening skills.

2) Understand the difference between standard English and dialect, the spelling of each, and the effect each has on language.

3) Understand and employ indexing and cataloging techniques.

4) Understand the effect tone and style have on communication.

Activities:

1) *You and Aunt Arie*: read pp. 114-123.

2) Transcribe tapes word for word, adding material from notes into dialogue at appropriate places.

3) Fill out catalog form for contact and interview, employing technique found on p. 120 of *You and Aunt Arie*.

Evaluation:

1) Progress chart.
2) Student evaluation.
3) Teacher subjective evaluation.

Module 4 -- Writing the Article

Objectives:

Upon completion of this module the student will

1) Demonstrate increased grammar, punctuation and spelling skills in writing.
2) Gain additional skills in organization and paragraphing for writing.

Activities:

1) Read You and Aunt Arie, pp. 123-63.
2) Organize transcription through establishing sentencing, then cutting and rearranging to determine order.
3) Add explanations and transitions between paragraphs to improve clarity.
4) Use any left-over material to write author's note, introduction or post-script to the article.
5) Edit copy by using stylebook, grammar text, dictionary and thesaurus to check spelling, punctuation, capitalization, etc.
6) Prepare typed copy of article to send to typesetter.

Evaluation:

1) Progress chart.
2) Teacher evaluation of finished article.
3) Teacher evaluation of student performance.

Module 5 -- Strengthening Relationships

Objectives:

Upon completion of this module, the student will

1) Experience increased feelings of comraderie with the older citizen.

2) Develop a new level of understanding for some aspect of the community and its past.

Activities:

1) Conduct second (or subsequent) interview with contact persons.

2) Obtain approval of contact for publication of material as it has been organized.

3) Obtain subject release.

Evaluation:

1) Progress chart.

2) Written student evaluation.

Module 6 -- Layout and Design

Objectives:

Upon completion of this module, the student will have developed

1) Understanding of the principles of magazine design, including the part each design element plays in the communicative process.

2) A working knowledge of production process terminology in relation to the printing process being used.

3) The ability to fit copy, headlines and cutlines.

4) A familiarity with an ability to use tools necessary to the layout and paste-up process.

5) An awareness of product market in the area of graphic supply.

6) An appreciation of the aesthetics of publication design.

Activities:

1) Read You and Aunt Arie, pp. 164-95.
2) Demonstrations and discussion of magazine design fundamentals.
3) Class discussion of transparency series on layout.
4) Discussion and practice of cutline and headline writing.
5) Discussion and practice of all copy fitting.
6) Demonstrations on the use of tools and supplies necessary to layout, including availability (market).
7) Practice sessions in layout procedure.
8) Design plan for finished articles.
9) Paste up article, including transfer lettering, photo windows, and corrections.

Evaluation:

1) Progress chart.
2) Teacher evaluation of finished product, based upon good magazine layout fundamentals taught in class.
3) Student evaluation.

Module 7 -- Taking the Photograph

Objectives:

Upon completion of this module, the student will be able to

1) Exhibit understanding, use and care of the adjustable camera.
2) Recognize and identify good photographic composition guidelines.
3) Take photographs which employ good composition guidelines.
4) Demonstrate an understanding of and appreciation for the aesthetic qualities of a good photograph.

Activities:

1) View and discuss films from Kodak:

   Advanced Camera Handling
   Beginnings of Photographic Composition
   Basic Picture Taking Techniques
   Photographing People

2) Read You and Aunt Arie, pp. 41-67.

3) Practice sessions on camera loading, handling and care.

4) Lectures on basic photographic techniques and problems.

5) Read Photography In Focus, chapters 3, 7, 11.

6) Photograph activities and contacts during interviews, concentrating on photojournalistic skills.

Evaluation:

1) Progress chart.

2) Teacher designed competency tests.

3) Teacher evaluation of photographs.

4) Teacher observation.

Module 8 -- Developing the Negative

Objectives:

Upon completion of this module, the student will be able to

1) Produce a quality negative.

2) Explain the developing procedure.

3) Identify and explain the function of various chemicals and equipment involved in the developing procedure.

4) Utilize guide sheet packaged with roll film.

Activities:

1) Read Photography in Focus, chapters 4, 8, 10.

2) View and dscuss film from Kodak:

Developing Black and White Film

3) Read You and Aunt Arie, pp. 83-90.

4) Roll and process black and white film, utilizing guide sheet and notes from class discussions.

5) Prepare negatives for contacting and filing.

Module 9 -- Making the Print

Objectives:

Upon completion of this unit, the student will be able to

1) Make a quality contact print.

2) Make a quality enlargement.

3) Understand and use an enlarger.

4) Demonstrate a working knowledge of the techniques of test stripping, dodging and burning in.

5) Demonstrate a working knowledge of techniques for contrast control.

6) Identify and explain equipment and chemicals involved in making the print.

Activities:

1) Read You and Aunt Arie, pp. 91-114.

2) View and discuss Kodak films:

Beginning Black and White Printing
Advanced Black and White Printing

3) Teacher demonstration of contact printing.

4) Teacher demonstration of enlarging.

5) Class discussion of techniques, chemicals, and equipment.

6) Student practice of all laboratory techniques introduced.

7) Read Photography In Focus, chapters 5,6.

Evaluation:

1) Progress chart.
2) Teacher evaluation of finished prints.
3) Student evaluation of finished prints.
4) Teacher designed darkroom competency tests.

Module 10 — Dispensing the Product

Objectives:

Upon completion of this module, the student will

1) Exhibit a marked increase in self-worth.
2) Express an increased appreciation for the community and its inhabitants.
3) Exhibit a deeper appreciation for the aesthetic facets of magazines.
4) Gain an awareness of the communicative power of the written word.
5) Gain skills for marketing a product.

Activities:

1) Proofread and critique the entire magazine as a class.
2) Deliver complimentary copies to all contacts.
3) Plan method for distribution of product.
4) Set up marketing procedures within the area to be served.
5) Make accounting for product sold and money collected.

Evaluation:

1) Progress chart.
2) Teacher evaluation.
3) Student evaluation.

CHAPTER VII

EVALUATING THE PROGRAM

Evaluation design of student progress is incorporated into the curriculum modules in a combination of teacher subjective evaluation, teacher designed and evaluated tests, student evaluation, and use of a progress chart. Assuming rigid testing procedures are not a major requirement within the district, this plan should be sufficient to indicate student performance and progress in cultural journalism.

Evaluation of the total program, in terms of impact and improvement of community-student relationships, is somewhat harder to assess than student evaluation, simply because perception is relative and attitudinal development is difficult to document. However, there are a number of indicators which can be used to measure the overall impact the cultural journalism program has on community relationships:

1) Positive responses on the part of students in action and conversation.

2) The actual number of magazine sales and subscriptions.

3) The number of positive responses, i.e. telephone calls, letters, conversation from community members. (A file of these responses should be maintained.)

4) The number of community members who begin to visit the school as a result of cultural journalism contacts.

5) Increase in attendance at school functions.

Additional evaluation can be done through pre and post random sampling of the population, although the procedure is time-consuming and should be employed only in the event scientific evidence is required.

Student and subscriber opinion questionnaires are probably the most easily administered measurements, but it should be remembered that they indicate only audience response, not degree of improvement in relationships.

Early in the project, an advisory committee should be appointed to act as a liaison between the project participants and the community. Not only are these committee members invaluable in establishing contacts, by holding regular meetings with the staff throughout the project, they can help to assess community feedback concerning success of the school-student-community relationship objective.

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APPENDIX A

PRELIMINARY STUDIES

NEEDS ASSESSMENT SURVEY #1: STATUS OF JOURNALISM IN GARVIN COUNTY SCHOOLS

Name of School:

Representative:

1. Type of formal public relations program:
2. Public relations tools:
3. Type of human relations program:
4. Journalism classes as part of the regular curriculum:
5. Teachers or sponsors of school publications:
6. Method whereby news items or school policies are released to the public:
7. Organized method for input from community on needs, goals or philosophies of the district:
8. Comment on the need for school/community interaction (i.e.: public relations/human relations program):
9. Any plans for change:

NEEDS ASSESSMENT SURVEY #2: FACULTY OPINION OF STUDENT ATTITUDES AND WRITING SKILLS

	strongly agree	slightly agree	slightly disagree	strongly disagree
In our school, student attitudes toward writing are generally negative ones.	5	3	0	0
In our school, student writing skills are in need of improvement.	7	1	0	0
The existing program is adequate for teaching the necessary skills in writing.	0	1	4	3
Student attitudes toward the community are generally expressed as negative ones.	3	3	1	1
Student attitudes toward the older citizens in the area are generally expressed as negative ones.	2	3	2	1
The school should include a plan for improving understanding and acceptance between young people and the older citizen.	3	2	1	2

CULTURAL JOURNALISM PROJECTS QUESTIONNAIRE

Name of Institution____________________

Name of Project / Publication____________________

Number of Years in Existence____________________

Individual in Charge____________________

Position on School Staff____________________

Number of Faculty Involved____________________

Number of Students Involved____________________

Credit Received____________________

Frequency of Publication____________________

Separate program?__________ Unit Within Program?__________

Was there a Curriculum Model or Formal Course Outline Written for the Program As It Now Exists?____________________

Objectives of the Course____________________

____

Method of Evaluation____________________

Ranking of Success____1____2____3____4____

How is the Project Funded?

Locally Federally Special

*CULTURAL JOURNALISM PROJECTS

ALABAMA

GOOD MORNING, YESTERDAY
Tommie Harrison
Thompson High School
Alabaster, AL 35007

MORNIN' DEW
Catherine Jackson
Barber Co. Board of Ed.
ESAA Title VII
Clayton High School
Clayton, AL 36016

REFLECTIONS IN A
SQUIRREL'S EYE
Johnston High School
Huntsville, AL 35804

YONDER
Sally York
Oak Park Middle School
16 Ave., S.E.
Decatur, AL 35601

ALASKA

ELWANI
Dave Kubiak
Kodiak Aleutian Regional
High School - Box 1516
Kodiak, AK 99615

KALIIKAQ YUGNEK
Bethel Regional HS
Bethel, AK 99559

FORGET ME NOT
Folk Magazine Workshop
Anchorage Community College
2533 Providence Ave.
Anchorage, AK 99504

KWIKPUGMUIT
Doug Glynn
Hooper Bay School
Emmonak, AK 99580

KIL-KAAS-GIT
Tamara Smid
Prince of Wales HS
Craig, AK 99921

THEATA
Linda Wiggins
Student Orientation Services
University of Alaska
Fairbanks, AK 99701

UUTUGTWA
Susan Tollefson
Bristol Bay HS
Box 169
Naknek, AK 99633

ARIZONA

NIMAN
Dana Elmer
Catalina HS
3645 E. Pima Street
Tucson. AZ 85716

SADDLEBAG
Bette Vote
Wickenburg, AZ 85358

ARKANSAS

CALIFORNIA

GOLDEN HINDESIGHT
Bernie Griff
Wade Thomas Elem. Sch.
Kensington at Ross
San Anselmo, CA 94960

LONG, LONG AGO
Michael Brooks
Suva Intermediate School
6660 E. Suva St.
Bell Garden, CA 90201

OUT-N-ABOUT
Linda Fisher
181 Calera Canyon
Salinas, CA 93908

J.O.M. Community Newsletter
The Tri-County Indian Development Council
Mrs. Felice Pace
847 S. Main St.
Yureka, CA 96097

COLORADO

MONTANE
Lois Wilmoth/Janie Crisp
Basalt HS
P.O. Box 1035
Basalt, CO 81621

*Compiled by Foxfire Fund, Inc.,
Rabun Gap, Georgia

PTARMIGAN
Marge Morgenstern
600 S. Townsend Ave
Montrose HS
Montrose, CO 81402

THREE WIRE WINTER
Bill McKelvis/Tanna Eck
Steamboat Strings HS
Box 664
Steamboat Springs, CO 80477

WHISTLEWIND
Sterling HS
P. W. Box 1652
Sterling, CO 80751

CONNECTICUT

FREEBIRD
Jim Czaja
Box 2243
Wilderness School
Goshen, CT 06756

DISTRICT OF COLUMBIA

CITYSCAPE
Margaret Stevenson
Ellington School of the Arts
35th and R Streets
Washington, DC 20007

FLORIDA

LET THE CHILDREN SPEAK
Teacher Education Projects
318 Johnston Building
415 Monroe Stree
Tallahassee, FL 32301

THE DRAGONFLY
Neena Beber
Ranson-Everglades School
Coconut Grove
Miami, FL 33133

LEGADO
Marsha Shafer/Rosemarie Ferry
8865 S.W. 15th St.
Miami Coral Park HS
Miami, FL 33165

MOON SHADOW
Teddy J. Oliver
School Street
Union Co. Jr and Sr. HS
Blairsville, GA 30512

FOXFIRE
Eliot Wigginton
Rabun Gap, GA 30568

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LAULIMA
Bets Lawrence
Honoka'a HS
Box 237
Honoka'a, HI 96727

MO'OLELO
Katherine Webster
P. O. Box 157
Kaumakani, HI 96746

NA KUPUNA
Robert Johnson
P. O. Box 759
Kaunakakai
Molokai, HI 96748

NA LEO O LANAI
Helen Fujie
Lanai HS
P.O. Box 757
Lanai City, HI 96763

MANAO O WAIANAE
Gay Kurihara
Waianae HS 85-251 Farrington Hgwy
Waianae, HI 96792

ILLINOIS

STREETLIGHT
Chicago the People Make
History Class
Metro HS
233 North Michigan
Chicago, IL 60601

REDLETTER
Dorene Porter
4546 N. Hermitage
Chicago, IL 60626

OPEN PRAIRIES MAGAZINE
Shari Marshall
311 Mulberry St.
Greenfield, IL 62044

INDIANA

FLATROCK
Mike Howard
Flint Open School Assn.
316 E. Pasadena Ave.
Flint, MI 48505

IOWA

ROOT PROJECT
Ethel Homan
Remsen Union HS
Remsen, IA 51050

WILDROWS
Ron Winters
215 N. Eleventh St.
Adel-Desoto HS
Adel, IA 50003

KANSAS

NEGEE (FRIENDS)
Malcomn Smith
Southard School
The Menninger Foundation
Box 829
Topeka, KS 66601

HOMESTEAD OF KANSAS
1415 N. Adams
Liberty Jr. HS
Hutchinson, KS 67501

KENTUCKY

MOUNTAIN REVIEW
Appalshop, INc.
118 Main St.
Whitesburg, KY 41858

RECOLLECTIONS
Evelyn Howard
Campus Director
Lee's Jr. College
Jackson, KY 41339

MOUNTAIN MEMORIES
Appalachian Oral History Project
Alice Lloyd College
Box 65
Pippa Passes, KY 41844

LOUISIANA

LOUISIANA LAGNIAPPE
Tom Arceneaux
Chamberlin Elementary School
6024 Section Road
Port Allen, LA 70767

STRAWBERRY JAM
Jerry Pinsel
S.L.U. Lab School
University Station
Hammond, LA 70401

MAINE

ROOTS
Kathy Wagner
Calais Memorial HS
Calais, ME 04619

HOMEGROWN
Joyce Whitmore
Ellsworth Hs
Lejok St.
Ellsworth, ME 04605

SALT, Inc.
Pam Wood
Box 302A
Kennebunkport. ME 04046

TERRA
Janet Allen
Presque Isle HS
Presque Isle, ME 04769

SILVER BIRCHES
Kathryn Swanson
Westmanland Rd.
Stockholm, ME 04783

MARYLAND

SKIPJACK
Morley Jull
Cambridge-South Dorchester HS
Cambridge, MD 21613

MASSACHUSETTS

INNER HARBOR
Gloucester Museum School
31 Commercial St.
Gloucester, MA 01930

PROJECT BLUEBERRY
Greg Trimmer/David Bernstein
Minnechaug Regional HS
621 Main Street
Wilbraham, MA 01095

PROJECT EXPLORATION
Northwind Magazine
Paul McGowan
N. Middlesex HS
Main Street
Townsend, MA 01469

MICHIGAN

LOOKING GLASS
Nancy Patterson
Portland HS
745 Storz Ave.
Portland, MI 48875

WOODEN SNEAKERS
Charles Huttar
Prof. of English
Hope College
Holland, MI 49423

PROJECT SNAP
Mike Hooten
Flint Open School Assn.
316 E. Pasadena Ave.
Flint, MI 48505

TEEN TERRAIN
Carol Spendenberg
Eastern HS
1612 Stoney Point
Lansing, MI 48917

MINNESOTA

PATCHWORK
Jerry Crober
Photo-City Learning Center
97 East Central
St. Paul, MN 55101

TIME OF THE INDIAN BOOK
Molly LaBerge
COMPAS
6 West Fifth St.
St. Paul Building, Suite 700
St. Paul, MN 55102

SNOWSHOE
Long Prairie HS
Long Prairie, MN 56347

SCHOOL WITHIN A SCHOOL
Minnetonka HS
18301 Highway 7
Minnetonka, MN 555343

MISSISSIPPI

NANITH WAYIH
E. Charles Plaisance
Choctaw Central HS
Pt. 7, Box 72
Philadelphia, MS 39350

MISSISSIPPI: CULTURAL CROSSROADS
Patricia Crosby
Box 89
Alcorn State University
Lorman, MS 39096

POSSUM TALES EDITION
Lee Ellen Ford
S.D. Lee HS
1815 Military Rd.
Columbus, MS 39701

MISSOURI

BITTERSWEET
Ellen Massey
Lebanon HS
777 Brice St.
Lebanon, MO 65536

IN RETROSPECT
Wilda Swift
Webster Groves HS
100 Selma Ave.
Webster Groves, MO

MOZARK MAGAZINE
Edgar J. St. Clair
Fredericktown HS
Highway 72, East
Fredericktown, MO 63645

MANCHESTER: THE UNFORGOTTEN PAST
Paul Horn
Parkway South HS
801 Hanna Rd
Manchester, MO 63011

COBBLESTONES
Tom Keary
1532 Mississippi
St. Louis, Mo 63104

JEFF-VANDER-LOU
Betty Lee
2953 Dr. Martin Luther Dr.
St. Louis,MO 63106

CULTURAL JOURNALISM PROJECT
Hancock Sr. HS
229 W. Ripa
St. Louis, MO 63125

NEW HAMPSHIRE

FULCRUM
Hayward Crewe
Hanover HS
Hanover, NH 03755

BACKLOG
Sanborn Regional HS
Nottingham Square
Nottingham, NH 03290

SPILE
Sarah Riely
Hollis Area HS
Hollis, NH 03049

AUTUMN ADVENTURE
McKelvie Middle School
Liberty Hill Road
Bedford, NH 03102

TRADITIONS WORTH PRESERVING
Carol Jensen
Concord HS
Warren St.
Concord, NH 03301

ALTERNATIVE SCHOOL
Winnacunnet HS
Alumni Dr.
Hampton, NH 03842

NEW JERSEY

ARMADA
James Fiasconaro
Shore Regional HS
Highway #36
West Long Branch, NJ 07764

PROJECT USE
Phillip Costello
191 Bath Ave.
Longbranch, NJ 07740

ATLANTIC CITY REMEMBERS
Dr. Alia Saygh
Atlantic City HS
Atlantic and Albany Aves.
Atlantic City, NJ 08401

NEW MEXICO

TSA' ASZI'
Lonna Lawrence
Pine Hill C.P.O.
Box 12
Ramah, NM 87321

PROJECT BELAY
John Feeley
Aztec HS
500 E. Chuska
Aztec, NM 87410

NEW YORK

EIDOS MAGAZINE
Wendy Ellis
The Idyllic Foundation, Inc.
Box 455
Cazenovia, NY 13035

WILD APPLE PRESS
Jennifer Wildman
BOCES
6 South St.
Belmont, NY 14813

NORTH CAROLINA

HOMESPUN
Richard Lane
P. O. Box 1439
101 4th Ave.
Lexington, NC 27292

THE SKEWARKIANS
Elizabeth Roberson
Bear Grass School
Route 4, Box 336
Williamston, NC 27892

SEA CHEST
Richard Lebovitz
Cape Hatteras School
Buxton, NC 27920

COTTONSEED ANTHOLOGY
Patsy Sutherland
West Charlotte Open HS
2219 Senior Dr.
Charlotte NC 28216

OHIO

THISTLEDOWN
Thomas Robinson
8808 Watkins Road, S. W.
Pataskala, OH 43062

WORKMAN
Garnet Byrne
Workman HS
3732 Darrow Rd.
Stowe, OH 45750

OREGON

JR. BUFF
Harold Moore
Madras Jr. High
655 Fifth
Madras, OR 97741

CLOUDBURST
Barbara Sonniksen
Beaverton Schools, Dist. 48
P.O. Box 200
Beaverton, OR 97005

KINGFISHER
P.l. Box B
Alsea HS
Alsea, OR 97324

VALLEY LOG
Linda Pimm Hirsch
Central Linn HS
Rt. 1
Hasley, OR 97348

PENNSYLVANIA

CHELTENHAM LOOK AROUND
Ruth Hower
Cedarbrook Middle School
300 Longfellow Road
Wyncote, PA 19095

OUT OF THE DARK: MINING FOLK
Erma Konitsky
Northern Cambria HS
Barnesboro, PA 15714

PROJECT LIFE
Victoria Sweet
Chester Co. Career Center
33 Modena Road
S. Coatsville, PA 19320

SOUTH CAROLINA

REFLECTIONS
Lynda Milasnovich
Seneca HS
P.O. Box 917
Seneca, SC 29678

PROJECT S.O.A.R.
Shirley Holgate
The School Dist. of Aiken Co.
Dept. of Instruction and Special Serv.
P.O. Box 1137
Aiken, SC 29801

SOUTH DAKOTA

LAKOTA EYAPAHA
Tom Casey
Human Services Dept.
Oglala Sioux Comm. Center
P.O.Box 439
Pine Ridge, SD 57770

TEXAS

BLACK GOLD
Leta Fae Arnold
Panola Jr. College
Carthage, TX 75633

LOBLOLLY
Lincoln King
Gary HS
Box 188
Gary, TX 75643

CHINQUAPIN
Pauline Tomlin
Douglass School
Box 38
Douglass, TX 75943

OLD TIMER
Winifred Waller
Albany Independent School
P.O. Box 188
Albany, TX 76430

SALT GRASS
Rosa Ann Josey
Alvin HS
802 S. Johnson
Alvin, TX 77511

FIRE WHEEL
Alex Pratt
College of the Mainland
8001 Palmer Highway
Texas City, TX 77590

THOSE COMFORTING HILLS
Betty Johannes
Comfort Middle School
Comfort, TX 78013

SOMBRAS DEL PASADO
Julia Kumor
10150 Alameda
El Paso, TX 79927

PLUM CREEK PRESS
Lockhard Intermediate School
Box 120
Lockhart, TX 78644

BIG COUNTRY, PLACES, EVENTS
AND PEOPLE
West Texas Schools
American Heritage Project
ACU Station Box 8010
Abilene, TX 79601

UTAH

TAMARAK
John Childs, G. McCaulley
Vintah School District
209 South First West
P.O. Box 668
Vernal, UT 84078

INDIAN NEWS
Gay Medina
Inter-Mountain Inter Tribal School
Brigham City, UT 84302

VERMONT

STOWE'S MORE THAN SNOW
Paula Sawyer
Stowe Elem. School
Box 160
Stowe, VT 05672

PARADISE PROJECT
Larry O'Keefe
Edmunds Middle School
Main and South Union Streets
Burlington, VT 05401

VIRGINIA

SNAKE HILL TO SPRING BANK
Marian Mohr
6500 Quander Road
Groveton HS
Alexandria, VA 22307

HOMESTEAD
Gerald Byrd
Bassett HS
Rt. 3, Box 20
Bassett, VA 24055

LOAFER'S GLORY
April Trew
Southside VA Comm. College
Christanna Campus
Alberta, VA 23821

WASHINGTON

CROSSCUT
Jim Heynen
Centrum Foundation
Fort Worden State Park
Port Townsend, WA 98368

LET'S HEAR THE PAST REMEMBERED
William F. Morton
Vashon Island Public Schools
P. O. Box 429
Vashon, WA 98070

WEST VIRGINIA

MOUNTAIN TRACE
Kenneth Gilbert
Parkersburg HS
2102 Dudley Ave.
Parkersburg, WV 26101

HICKORY & LADYSLIPPERS
Jerry D. Stover
Clay Co. HS
Box 27
Clay, WV 25043

WISCONSIN

CHUTES RUTES
Pat Poupore
329 S. Grand
Little Chutes, WI 54140

AMERICAN SAMOA

FAASAMOA PEA
Mike Gabbard
American Samoa Comm. Coll.
P.O. Box 2609
Pago Pago, American Samoa 96799

AUSTRALIA

ASCOLTA
Roger Holdsworth
12 Brooke St.
Northcote 3070
Victoria, Australia

FOCUS
Albert Park HS
88 Graham St.
Albert Park, Australia 3206

PROFILE
Sunshine HS
460 Ballarat Road
Sunshine, Australia

NEON
Inner City Education Center
37 Cavendish St.
Stanmore, NSW
Australia

EMBARK
Pembroke HS
Cambridge Road
Mooroolbark, Australia

PARLIAMO
Coburg HS
Bell Street
Coburg, Australia 3058

WESTERN MIRROR
Western Youth Welfare Services
259 Ascot Vale Rd.
Ascot Vale, Australia

MALLACOOTA MOUTH
Mallacoota School
Mallacoota, Victoria
Australia

GABFEST
Casino HS
Basino, NSW
Australia

YABBERSTICK
Princes Hill HS
Arnold St.
North Carlton, Australia 3054

MURMUR
Melton HS
Melton, Australia

TARSUS AMERICAN SCHOOL

P.K. 6
Tarsus, Turkey

William R. Hessling
Nakabayashi
Omori Nishi 3-13-23, Otaku
Tokyo, Japan

DOMINICAN REPUBLIC

Guariquen
Avenue Jose Contreras
No. 73A, ZP 6
Santo Domingo
Dominican Republic

GUAM

Lucy San Nicolas
Guam Teacner Corps
Univ. of Guam
College of Education
P.O. Box EK
Agana, Guam 96910

PUERTO RICO

GUAJANA
Hilda E. Diaz de la Cruz
Ave. San Patricio 808
Las Lomas
Puerto Rico

The Spring 1980 issue of Washita Valley Magazine was removed due to copyright restrictions. For information concerning availability of this magazine, contact Linda Howard.

NEEDS ASSESSMENT SURVEY #3: STUDENT OPINION CONCERNING WASHITA VALLEY PROJECT

	strongly agree	slightly agree	slightly disagree	strongly disagree
The Washita Valley Project helped me to appreciate the community more than I had in the past.	11	6	0	0
The Washita Valley Project helped me to appreciate older people more than I did in the past.	9	6	4	0
I feel I can communicate with older people more easily than I could before I became involved with Washita Valley magazine.	8	8	3	0
Writing for WV magazine helped me improve my writing and language skills.	9	7	3	0
I feel working on WV magazine taught me journalism skills which I had not previously learned in the regular journalism classes.	10	7	2	0
I feel involvement in a project like WV would benefit all students in the Garvin County area.	13	4	2	0
A cultural journalism program like WV should be a part of the regular high school curriculum.	14	3	2	0
Cultural journalism should be a program separate from the existing journalism classes.	12	2	3	2
Cultural journalism should replace the regular journalism program rather than be added to it.	2	3	7	7

NEEDS ASSESSMENT SURVEY #4: COMMUNITY OPINION CONCERNING WASHITA VALLEY PROJECT

	strongly agree	slightly agree	slightly disagree	strongly disagree
This area of Oklahoma has a colorful history which should be recorded in some way.	45	5	0	0
Young people in this area have little knowledge of their area's cultural heritage.	35	12	3	0
The older citizen in this area has limited input into the existing educational program.	36	9	4	1
Community members should be more actively included in the school's educational process.	27	10	7	6
The relationship between the students and the older citizens within the community is in need of improvement.	34	10	6	0
A project like Washita Valley magazine would help improve communications between the older and the younger citizens.	26	11	9	4
Washita Valley magazine should be included as a regular part of the cirriculum.	31	12	4	3

APPENDIX B

CURRICULUM DESIGN AIDS

AGENCIES AND PUBLICATIONS
WITH INFORMATION ON FUNDING
FOR CULTURAL JOURNALISM PROJECTS

IDEAS, Inc.
Magnolia Star Route
Nederland, Colorado 80466

National Commission on Resources
for Youth, Inc.
36 West 44th Street
New York, New York 10036

National Endowment for the Arts
2401 E. Street, N. W.
Washington, D. C. 20506

The Foundation Center
888 7th Avenue
New York, New York 10019

American Folklife Center
Library of Congress
Washington, D. C. 20240

Federal Register
Office of the Federal Register
National Archives and Records Service
General Services Administration
Washington, D. C. 20408

Office of Indian Education
Department of Education
Washington, D. C. 20408

Federal Assistance Programs
Retrieval System
Rural Development Service
Department of Agriculture
Washington, D. C. 20250

Arts Council of Oklahoma
Jim Thorpe Building
Oklahoma City, Oklahoma

Oklahoma Historical Society
Wiley Post Historical Building
Oklahoma City, Oklahoma

Oklahoma Heritage Association
201 N. W. 14th
Oklahoma City, Oklahoma

THE FOXFIRE FUND, INC.

RABUN GAP,
GEORGIA 30568
404-746-5318

COMMUNITY ADVISORY BOARD
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A non-profit corporation devoted to educational, literary and charitable purposes.

June 18, 1980

Linda Howard
300 East Martin
Pauls Valley, Ok. 73075

Dear Linda:

Enclosed is the list of organizations you requested. I hope you will be able to use the information in your research project.

As promised, I am also enclosing some possible direction for funding. Write to the below listed organizations as a starting point.

(1) National Endowment for the Arts
2401 E Street, N.W.
Washington, D. C. 20506
(Ask for the Folk Arts program description.)

(2) Federal Register
Office of the Federal Register
National Archives and Records Service
General Services Administration
Washington, D. C. 20408
(See enclosed front cover.)

(3) The Foundation Center
888 7th Avenue
New York, N. Y. 10019
(Write for research materials.)

Good luck in your program.

Sincerely,

JOE HABAN

Joe Haban
Grants Management Office

Enclosures

The Spring 1981 issue of Washita Valley Magazine was removed due to copyright restrictions.

PROPOSED SUPPLIES AND EQUIPMENT

FOR MAGAZINE PRODUCTION

2	light tables - can be homemade cheaply
2	T-squares
6	pica rulers
3	portable tape recorders with digital counter, hand microphone, and plug-in earphone
20 - 30	1-hour magnetic cassette tapes
3 - 6	typewriters
1	box carbon
1	hand waxer with wax
1	dozen non-reproducing pens
10	rolls varied border tapes
20	sheets transfer lettering, various sizes
1	proportion wheel
1	half dozen exacto knives or
2	dozen single edge razor blades
6	pair scissors
	layout sheets
	scotch tape
	masking tape
2	resource file boxes
200	index file cards
40	manila mailing envelopes

PROPOSED SUPPLIES AND EQUIPMENT

FOR PHOTOGRAPHY

2 - 3	35 mm cameras w/lens caps
2 - 3	Haze or UV filters to fit camers
1	large tripod
2 - 3	developing tanks
4 - 6	developing reels
6	1-quart graduates
1	development thermometer
3 - 6	chemical storage bottles
1	pint Photo-flo
3 - 6	funnels
1	pair scissors
1	can or cassette opener
1	clock with second hand
	Bulldog clips for hanging negatives
1	paper cutter
1	enlarger
2	negative carriers
1	easel
1	enlarger timer
1	contact printer or 11"x14" plate glass
1	set polycontrast filters
1	red safelight
5	print developing trays
1	tray thermometer
1	tray siphon or washer
6	pair print tongs
20 - 40	rolls Tri-X film
200 - 500	sheets 8x10 RC photo paper
5	gallons negative developer
5	gallons fixer
3	gallons Dektol print developer
1	quart 28% Acetic Acid
1	box lens cleaning fluid
1	box cleaning tissue

SUGGESTED REFERENCES FOR CULTURAL JOURNALISM PROJECTS

1) Any publication from existing cultural journalism projects listed in Appendix A.

2) Periodicals

Commerical magazines of exemplary content or design:

National Geographic
Mother Earth News
South African Panorama (no charge)
Arizona Highways
Outdoor Oklahoma
Oklahoma Today
People
Life

Exchange, bi-monthly newsletter among existing projects (Publication of IDEAS) Available from: IDEAS, Inc., Magnolia Star Route, Nederland, Colorado.

Scholastic Editor, (Publication of NSPA) Available from:
National Scholastic Press Association, Suite 205,
720 Washington Ave. S. E., University of Minnesota,
Minneapolis, MN 55414

School Press Review, (Publication of CSPA) Available from:
Columbia Scholastic Press Association, Box 11 Central Mail Room,
Columbia University, New York, New York 10027

Quill and Scroll, (Publication of Quill and Scroll Society)
Available from: Quill and Scroll Society, University of Iowa,
Iowa City, Iowa 52240

Journalism Quarterly, (Publication of AEJ) Available from:
Association for Education in Journalism, 425 Henry Mall,
University of Wisconsin, Madison, Wisconsin 53706

Writing (Formerly Current Media) Available from:
Curriculum Innovations, Inc., 3500 Western Avenue, Highland
Park, Illinois 60035

3) Reference Books and Materials

Resource book for journalism (Publication of Oklahoma State Department of Education) Available September, 1982, from:
Language Arts Specialist, State Department of Education,
2500 N. Lincoln, Oklahoma City, Oklahoma.

Magazine Fundamentals, Edited by CSPA Committee. Available from: Columbia Scholastic Press Association, Box 11, Central Mail Room, Columbia University, New York, New York 10027

Photography Foundations: The Student Photojournalist by Joseph W. Glowacki, 72 pp. Available from: CSPA - address above.

Basic Publication Fundamentals, C. E. Savedge, ed., 48 pp. Available from CSPA - address above.

Publication Design, by Roy Paul Nelson, 304 pp. Available from: CSPA - address above.

Magazine Editing and Production, by J. W. Click and Russell Baird, 214 pp. Available from: CSPA - address above.

Designing. . .For Magazines, by Jan V. White. Available from: CSPA - address above.

Publication Design: A Guide to Page Layout, Typography, Format and Style, by Allen Hurlburt, 144 pp. Available from: Van Nostrand Reinhold, 135 W. 50th St., New York, New York 10020

Pocket Pal, a graphic arts digest for printers, 189 pp. Available from: International Paper, 220 East 42, New York, New York 10017

Introductory and Publications Photography, by Dr. William Harrell and Robert Steffes, 156 pp. Available from: Jostens/American Yearbook Company, Topeka, Kansas.

Writing in Journalism, by Bill Ward. Available from: National Scholastic Press Association Bookstore, Suite 205, 720 Washington Ave., S.E., University of Minnesota, Minneapolis, Minn. 55414

Student Press Rights, by Robert Trager. Available from: Journalism Education Association, Box 99, Blue Springs, Missouri 64015

Manual For Student Expression: The First Amendment Rights of the High School Press. Available from: Student Press Law Center, 1750 Pennsylvania Avenue, NW, Suite 1112, Washington, D. C. 20006

A Survival Kit for School Publications Advisers, by Rod Vahl. Available from: Survival Kit, Independent Study, Division of Continuing Education, University of Kansas, Lawrence, Kansas 66045

The Changing Magazine: Trends in Readership and Management, by Roland E. Wolseley, 160 pp. Available from: NSPA Bookstore - address above.

Photography for Student Publications, by Carl Vandermeulen, 160 pp. Available from: The Middleburg Press, Box 166, Orange City, Iowa 51041

Arnolds Ancient Axioms: Typography for Publications Editors, by Edmund Arnold, 136 pp. Available from: CSPA - address above.

The Student Journalist and Interviewing, by Hazel Presson, 185 pp. Available from: CSPA - address above.

SUGGESTED ASSOCIATIONS TO AID THE CULTURAL JOURNALISM ADVISER

Columbia Scholastic Press Advisers Association
Box 11, Central Mail Room
Columbia, University
New York, New York 10027
(Includes CSPAA Bulletin)

Association for Education in Journalism
425 Henry Mall
University of Wisconsin
Madison, Wisconsin 53706

Oklahoma Interscholastic Press Advisers Association
School of Journalism and Mass Communication
University of Oklahoma
Norman, Oklahoma 73019

Journalism Education Association
Headquarters Office
Box 99
Blue Springs, Missouri 64015

Student Press Law Center
1750 Pennsylvania Avenue NW
Suite 1112
Washington, D. C. 20006

IDEAS, Inc.
Magnolia Star Route
Nederland, Colorado 80466

National Commission on Resources for Youth
36 West 44th Street
New York, New York 10036

Collaborative for Experiential Learning
P.O. Box 2693
Reston, Virginia 22091

SCHOLASTIC PRESS ASSOCIATIONS FOR STAFFS

Oklahoma Interscholastic Press Association
School of Journalism and Mass Communications
University of Oklahoma
Norman, Oklahoma 73019

*Columbia Scholastic Press Association
Box 11, Central Mail Room
Columbia University
New York, New York 10027

Future Journalists of America
School of Journalism and Mass Communications
University of Oklahoma
Norman, Oklahoma 73019

*Southern Interscholastic Press Association
College of Journalism
University of South Carolina
Columbia, South Carolina 29208

Quill and Scroll Society
University of Iowa
Iowa City, Iowa 52240

*National Scholastic Press Association
18 Journalism Building
University of Minnesota
Minneapolis, Minnesoto 55455

*Denotes available critical services for magazines

SAMPLE CHECK OUT FORMS FOR EQUIPMENT

Equipment Loan Form

Name Class

Item#

Item Description

Date Out

Date In

Signature

(Signature indicates sole responsibility for care and return of item)

SAMPLE RELEASE FORMS

*Contact/Staff

To: Foxfire Fund, Inc.
Rabun Gap, Georgia 30568

From:

I hereby give my permission to the Foxfire Fund, Inc. to publish both photography of me and verbal or written information I have given that organization.

This material may be used with my full permission in either their magazine Foxfire; adversiting brochures; or in the Foxfire book to be published by Doubleday Publishers in New York.

I understand that at no time will this material be used in a way slanderous or detrimental to my character.

Signed:____

Date:____

*Sample form from You and Aunt Arie, op. cit., p. 33.

Parent/School

I understand that my son/daughter,__________________________ is involved in the _______________ project, and as such will be expected to travel to and from assignments. He/she has my full permission to drive or be driven by other students or faculty when necessary.

Signed:__________________________

Date:____________________________

BASIC IDEAS LIST FOR ARTICLES*

Personalities

- Colorful residents
- Early settlers
- Area statesmen
- Area artists
- Area professionals
- Area collectors
- Pioneer teachers
- Pioneer women
- Cowboys
- Indians
- Craftsmen
- Midwives
- Circuit riders
- Outlaws and good guys
- Wildcatters
- Military men and women
- Witches and haints
- Hoboes
- Gamblers

Events

- Town beginnings
- Floods
- Disasters
- Celebrations
- Dust bowl years
- Depression years
- War years
- Early construction
- Dances
- Brush arbor meetings
- Schooling
- Haunted house tales
- Indian wars
- Tornadoes
- Run of '89
- Statehood
- Horse racing
- Rodeos
- Coming of fences

Areas

- Place names
- Ghost towns and cemeteries
- Abandoned schools
- Military posts
- Black settlements
- Indian villages
- Saw mills
- Country stores
- Country churches
- Homesteads
- Firsts: oil wells, ranches, industries, etc.
- Cattle trails
- Reservations
- Hide-outs

"How-To's"

- Arrow heads
- Spring-houses
- 'Fraid holes and Dugouts
- Quilts
- Fishing nets
- Sassafras tea
- Sod houses
- Harvest: wheat, strawberries, etc.
- Branding and marking
- Recipes
- Bonnets and aprons
- Early toys: hoops, tops, do-nothings and tom walkers
- Drill for oil
- Snake hunting
- Leather craft
- Beadwork

*Brilliant ideas can be found in court records and microfilm of area's early day publications, but the best sources come from elderly in visits to senior citizens centers and nursing homes.

Practices

- Child rearing
- Planting by signs
- Wildcrafting
- Farming
- Rustling
- Ranching
- Building
- Home remedies
- Horse shoeing
- Mule trading
- Barbering
- Hunting
- Trapping
- Fishing
- Water witching
- Tanning
- Curing meat
- Making soap
- Bronc busting

Lifestyles:

- Travel
- Clothing
- Furniture
- Corn huskings and barn raisings
- Fairs
- Gun fights
- Recreation
- Superstitions
- Home burials
- Tools
- Dead industries
- Architecture
- Lamps and lanterns
- Bootlegging and moonshining
- Hangings and lynchings
- Hairdos
- Beards and goatees
- Migrant farming
- Tipis and Wickiups
- Photography
- Photography
- Contests

Special

- Mistletoe/scissortails/Redbuds
- Cowboy hats, boots and spurs
- Okies
- Books - McGuffey's Reader/Blueback speller/etc.
- Flowers/trees/animals native to area
- Restoration of old photos

SAMPLE PROGRESS CHART

NAME____

	date completed	student signature	adviser signature	letter grade (optional)
Module 1				
1) Submitted name suggestion				
2) Submitted list of proposed articles				
3) Completed interview unit				
4) Read *You and Aunt Arie*, pp. 2-20, 68-82.				
5) Role played interview				
6) Researched background				
7) Completed Bonus activity Specify________________				
Module 2				
8) Scheduled Interview				
9) Submitted Interview questions				
10) Interview conducted - tapes				
11) Interview conducted - notes				
Module 3				
12) Read *You and Aunt Arie*, pp. 114-123.				
13) Transcription completed				
14) Transcription and tape cataloged, filed				
Module 4				
15) Read *You and Aunt Arie*, pp. 123-163				
16) Transcriptions organized, paragraphed				
17) Explanations, transitions added				
18) Author's note or introduction completed				
19) Copy edited, sent to typesetter				
Module 5				
20) Second interview completed				
21) Release signed, approval obtained				

Module 6

22) Read You and Aunt Arie, pp. 164-195.

23) Discussion of transparencies complete

24) Practice sessions complete for headlines, cutlines, copy-fitting

25) Practice session on layout complete

26) Article design plan okayed

27) Paste up complete

28) Proofreading complete

Module 7

29) Kodak Films viewed

30) Read You and Aunt Arie, pp. 41-67.

31) Read Photo in Focus, chapters 3, 7, 11

32) Photos for articles complete

Module 8

33) Viewed film on developing

34) Read You and Aunt Arie, pp. 83-90

35) Negatives processed, sleeved

36) Completed test on Photo in Focus, chapters 4, 8, 10

Module 9

37) Read You and Aunt Arie, pp. 91-114.

38) Viewed Kodak Films (2) on Printing

39) Watched printing demonstration

40) Tested on Printing procedures

41) Read Photo in Focus, Chapters 5, 6

42) Negatives contacted, photos printed to size

Module 10

43) Magazine critiques

44) Complimentary copies delivered

45) Distribution plan submitted

46) Participated in Sales
Total______________

47) Bonus Activities completed
Specify______________

SAMPLE SELF-EVALUATION FORM FOR STUDENTS

yes	no	
___	___	1) Did I complete the preliminaries for the assignment?
___	___	2) Did I meet the deadline?
___	___	3) Was I accurate?
___	___	4) Did I involve myself fully?
___	___	5) Did I complete everything to my satisfaction?
___	___	6) Did I complete everything to the staff's satisfaction?
___	___	7) Did I do my best?
___	___	8) Did I follow standard procedure?

Rating Scale:

Excellent	8
Better than most	7
Satisfactory	5
Less than Quality	3
Pretty bad	1
Total failure	0

Signed____________________________________